KEEP IT SIMPLE
MAKE IT FAST!

PROGRAMME

3-7 July

GENDER, DIFFERENCES, IDENTITIES AND DIY CULTURES
KISMIF CONFERENCE 2018

KEEP IT SIMPLE—MAKE IT FAST!

3–7 JULY

GENDER, DIFFERENCES, IDENTITIES AND DIY CULTURES

PROGRAMME
CONTENTS

About
Sobre

Posters
Cartazes

Team
Equipa

Venues
Locais

Short Schedule
Programa Geral

Detailed Schedule
Programa Detalhado

July, 3rd       56-61
July, 4th       62-83
July, 5th       84-115
July, 6th       116-137
July, 7th       138-157
In its fourth edition, KISMIF Conference 2018, on the theme of ‘Gender, differences, identities and DIY cultures’, will be held in Porto, Portugal, between the 4th and the 7th July 2018. Proposals submissions were open to academic researchers working in all areas of sociology, anthropology, history, cultural economics, geography, urban planning, media and cultural studies and cognate disciplines, such as design, illustration, popular music, cinema, visual and performing arts. This new meeting occurs after the great success of the previous three editions of KISMIF Conference (held in 2014, 2015 and 2016) and brings together an international community of researchers focusing on underground music scenes and do-it-yourself culture. KISMIF is the first and so far, only conference to examine the theory and practice of underground DIY cultures as an increasingly significant form of cultural practice in a global context. In this year’s edition, KISMIF directs its attention on gender issues relating to underground scenes and DIY cultures, and their manifestation at local, translocal and virtual levels. In 2018, the scientific programme of KISMIF will once again be accompanied by a diverse social and cultural programme, characterised by a series of artistic events, with special focus on underground music and other artistic expressions. The aim is to provide a unique experience in terms of the transglobal DIY cultures. The conference is preceded by a summer school entitled ‘What difference do DIY cultures make?’ on 3 July 2018. The summer school offers an opportunity for all interested persons, including those participating in the conference, to attend workshops led by specialists in these fields.
A quarta edição da KISMIF Conference 2018, dedicada ao tema ‘Gender, differences, identities and DIY cultures’, irá realizar-se na cidade do Porto, Portugal, entre os dias 4 e 7 de julho de 2018. A apresentação de propostas esteve aberta a investigadores provenientes de todas as áreas da sociologia, antropologia, história, economia cultural, geografia, planeamento urbano, estudos culturais, média e comunicação e disciplinas correlatas, tais como design, ilustração, popular music, cinema, artes visuais e performativas. Esta nova reunião acontece após o grande sucesso das três primeiras edições da KISMIF Conference (2014, 2015 e 2016) e reunirá a comunidade internacional de investigadores das cenas musicais underground e culturas do-it-yourself. O KISMIF é, até agora, o único congresso que analisa a teoria e a prática das cenas underground e culturas DIY como formas culturais cada vez mais significantes no contexto global. Na presente edição, o KISMIF direciona a sua atenção para as questões relacionadas com o género, as cenas underground e as culturas DIY e suas manifestações a nível local, translocal e virtual. Em 2018, o estimulante programa científico da KISMIF Conference será uma vez mais acompanhado por um programa social e cultural diverso, consubstanciado por um conjunto de eventos artísticos, com um foco particular na música underground e suas expressões artísticas. Pretende-se, assim, propiciar a todos os participantes uma experiência sensorial e científica única ao nível das culturas DIY translocais. A KISMIF Conference é precedida por uma summer school intitulada ‘What difference do DIY cultures make?’ no dia 3 julho 2018. A Summer School oferecerá uma oportunidade a todos os interessados, incluindo aqueles que participem no Congresso, de participar em workshops temáticos estruturantes do campo artístico contemporâneo.
KEEP IT SIMPLE
MAKE IT FAST!

3-7 JULY

PROGRAMME

GENDER, DIFFERENCES, IDENTITIES AND DIY CULTURES
KEEP IT SIMPLE
MAKE IT FAST!

3-7 JULY

CONVENORS:
ANDY BENNETT
PAULA GUERRA

GENDER, DIFFERENCES, IDENTITIES AND DIY CULTURES

SUMMER SCHOOL: 3 JULY 2018
CONFERENCE: 4-7 JULY 2018

FACULTY OF ARTS AND HUMANITIES OF THE UNIVERSITY OF PORTO, UMA DA MÚSICA, TEATRO GINSI, PALACETE YACONDES, BALLETAG, BARRACUDA, CLUBE DO ROQUE, MUNDO PANTALIMA - SHOPPING CENTER BRASILIA, PIANO B, CLUBE UNIVERSITÁRIO DO PÓTO, PLANETÁRIO - UNIVERSITY OF PORTO, PORTO - PORTUGAL
July 4th
20h - 20h45
Casa da Música
Porto
DON'T BREAK DOWN, A FILM 'ABOUT JAWBREAKER'
directed by Tim Irwin and Keith Schieron

July, 4th
21h30 - 23h00
Auditório IAC [Auditorium IAC], Teatro Rivoli, Porto

VÍTOR RUA
interprets
Telectu

July, 4th
23h00
Under Stage, Teatro Rivoli, Porto
KISMIF CONFERENCE
2018 4-7 JULY
KEEP IT SIMPLE, MAKE IT FAST!

GENDER, DIFFERENCES, IDENTITIES & DIY CULTURES

Convenors: ANDY BENNETT & PAULA GUERRA

FACULTY OF ARTS AND HUMANITIES
UNIVERSITY OF PORTO
CASA DA MÚSICA
TM RIVOLI
PLANETARIUM OF PORTO
Livraria Mundo Fantasma (CC BRASÍLIA)
KISMIF

"WHAT DIFFERENCE DO DIY CULTURES MAKE?"

CONVENORS: ANDY BENNETT & PAULA GUERRA

FACULTY OF ARTS AND HUMANITIES - UNIVERSITY OF PORTO, CASA DA MÚSICA, TM RIVOLI, PLANETARIUM OF PORTO, CC BRASÍLIA

SUMMER SCHOOL 2018

3 JULY
Book Launch - July, 7th
‘SUBCULTURA: O SIGNIFICADO DO ESTILO’
‘SUBCULTURE: THE MEANING OF STYLE’
Portuguese translation of
Dick Hebdige’s masterpiece
by Paula Guerra and Pedro Quintela.
Café-Concerto, Teatro Rivioli, Porto

Book Launch - July, 7th
ROCKEROS INSURGENTES,
MODERNOS COMPLACIENTES:
UN ANÁLISIS SOCIOLOGÍCO
DEL ROCK EN LA TRANSICIÓN (1975-1985)
by Fernán del Val Ripollés.
Café-Concerto, Teatro Rivioli, Porto

Book Launch - July, 7th
A CULTURA MATERIAL NAS CULTURAS JUVENIS:
DO OXAS TROCAS DIGITALS?
by Cibádio Pereira and Joana Belicha (Eds.)
Café-Concerto, Teatro Rivioli, Porto

Documentary - July, 7th
‘LO QUE HICIMOS FUE SECRETO’
directed by David Álvarez García
Auditório IAC [Auditorium IAC], Teatro Rivioli, Porto
21h30 - 23h00

Live
TV SMITH
Under Stage, Teatro Rivioli, Porto
July, 7th
23h30 - 02h30
KISMIF KEEP IT SIMPLE, MAKE IT FAST!
CONFERENCE 2018 4-7 JULY GENDER, DIFFERENCES, IDENTITIES & DIY CULTURES

FLASH BOOK LAUNCHES

TUS. 3 JULY 2018
> URBAN MUSIC STUDIES NETWORK AND RELATED EVENTS AND PUBLICATIONS
by ROBIN KUCZAR

WEDE. 4 JULY 2018
> EDITED JOURNAL ISSUE LAUNCH FOR: LECTORA, REVISTA DE DONES I TEXTUALITAT, DOSSIER 33
“PUNK CONNECTIONS: TRANSCULTURAL PERSPECTIVE”
by GARRIGOS GONZÁLEZ and NURIA TRIANA TORIBIO
> GENDER INEQUALITY IN METAL MUSIC PRODUCTION
by PAULWE BERKERS and JULIAN SCHAAP
> THE RAINCOATS
by J. PELLY
> SIUXIE AND THE BANSHEES’ PEESHPH
by SAMANTHA BENNETT

THU. 5 JULY 2018
> LIEVE COMATÌÓ ESACI ÌÀ EACII SEK PARCIMÔÌÀÀ [LEVÉATION: DOSAGES OF ACIDITY WITHOUT PARCIMONY]
by JÉDER JANOTTI JUNIOR
> MACDONALD: LIT A ICON AND SHE BOP: THE DEFINITIVE HISTORY OF WOMEN IN POPULAR MUSIC
by LUCY O’BRIEN
> SPECIAL ISSUE: YOUTH, MUSIC AND DIY CARRIERS – CULTURAL SOCIETY
by ANDY BENNETT
> NEO-TRIBES: CONSUMPTION, LEISURE AND TOURISM
by ANNE HARDY, ANDY BENNETT and BRADY ROBARDS
> ELECTRIC CITY: ELEKTRONISCH NUSIK AUS DUSSELDORF [ELECTRIC CITY: ELECTRONIC MUSIC FROM DUSSELDORF]
by RUDEK ERICH

FRI. 6 JULY 2018
> A FANTASTICA FÁBRICA [THE FANTASTIC FACTORY]
by LEONARDO FELIPE
> GARCÍA TORRES [CROOKED HERON]
by LÚCIA DÂMIO
> MÚSICA, SOM, CULTURA DIGITAL, PERSPECTIVAS COMUNICACIONALES BRASILEIRAS
by SIMONE PEREIRA DE SÁ, BEATRIZ POLIVANOV and SIMONE EVANGELISTA
> NO FUTURE, PUNK, POLITICS AND BRITISH YOUTH CULTURE, 1976–84
by MATTHEW WORLEY
> THE ROUTLEDGE COMPANION TO POPULAR MUSIC HISTORY AND HERITAGE
by SARAH BAKER, CATHERINE STRONG, LAUREN ISTVANDY and ZOE MARIE GAVITT
> PC-PRESS BOOK LAUNCH EVENT - TWILIGHT OF THE MORTALS
by PETER WEBB

SAT. 7 JULY 2018
> CIUDADES MUSICALES - COMUNICACIÓN, TERRITORIALIDADE E POLÍTICA [MUSICAL CITIES - COMMUNICATION, TERRITORIALITY AND POLITICS]
by CINTIA SAMMARTIN IN FERNANDES and MICAEL FERNHOLM
> HISTÓRIA DO ROCK (THE HISTORY OF ROCK)
by RITA HABIAS and JOANA RAÎMUNDO
> SUBCULTURA: O SIGNIFICADO DO ESTILO [SUBCULTURE: THE MEANING OF STYLE]
by CLÁUDIA PEREIRA and JOANA BELEZA
by FERNAN DEL VAL RIPOLLES

VENUES
FACULTY OF ARTS AND HUMANITIES UNIVERSITY OF PORTO CASA DA MÚSICA TM RIVOLI PLANETÁRIO DE PORTO LIVRARIA MUNDOFANTASMA (CC BRASILIA)”
KISMIF Convenors: Andy Bennett and Paula Guerra.


VENUES

Faculdade de Letras da Universidade do Porto
[Faculty of Arts and Humanities of the University of Porto]
Address: Faculdade de Letras da Universidade do Porto, Via Panorâmica, s/n, 4150-564 - Porto, PORTUGAL
Phone number: (+351) 226 077 105
Website: www.letras.up.pt
Facebook: facebook.com/FaculdadeLetrasUniversidadePorto

Casa da Música
Address: Av. da Boavista, 604-610, 4149-071 - Porto, PORTUGAL
Phone number: (+351) 220 120 220
Website: www.casadamusica.com
Facebook: facebook.com/casadamusica

Teatro Rivoli
[Rivoli Theater]
Address: Praça D. João I, 4000-295 - Porto, PORTUGAL
Phone number: (+351) 223 392 201
Email: geral.tmp@cm-porto.pt
Website: http://www.teatromunicipaldportoporto.pt/
Facebook: facebook.com/TeatroMunicipaldportoPorto.
cmp?fref=ts

Palacete Viscondes Balsemão
Address: Praça de Carlos Alberto, 71, 4050-157 - Porto, PORTUGAL
Email: dmcultura@cm-porto.pt
Phone number: (+351) 223 393 480
Barracuda - Clube de Roque
Adress: R. da Madeira 186, 4000-433 - Porto, PORTUGAL
Website: https://www.facebook.com/Barracudaclubederoque/

Mundo Fantasma
[Ghost World], Shopping Center Brasília
Address: Shopping Center Brasília, Avenida da Boavista, 267, 1º. Andar [1st floor], Loja [store no.] 509/510, 4050-115 - Porto, PORTUGAL
Website: http://www.mundofantasma.com

Clube Universitário do Porto
Address: Rua do Campo Alegre, 877, 4150-180 - Porto, PORTUGAL
Website: https://www.silvacarvalhocatering.com/espacos/Clube-Universitario-do-Porto/275/
Facebook: facebook.com/clubeuniversitariodoporto/

O Cantinho da Teresinha – Centro Comercial de Cedofeita
[The Corner of Teresinha – Cedofeita Shopping Center]
Adress: Rua de Cedofeita 455, 4050-181 Porto, PORTUGAL
Website: https://www.facebook.com/cantinhodateresinha/?rf=212989972052174

Planetário do Porto – University of Porto, Porto
Address: Planetário do Porto - Centro Ciência Viva, Rua das Estrelas, 4150-762 - Porto, PORTUGAL
Website: http://planetario.up.pt/pt/
Facebook: facebook.com/planetariododoporto
FLUP by KISMIF

Casa da Música by Casa da Música

TM Rivoli by KISMIF

Palacete Viscondes Balsemão by CM Porto

Barracuda by Paulo Pimenta

Mundo Fantasma by Livraria Brasília

O Cantinho da Teresinha by TripAdvisor

Clube Universitário do Porto by CM Porto

Planetário do Porto by Fundação Ciência e Desenvolvimento
SHORT SCHEDULE
From 09h30 - Opening and Registration
Planetário do Porto - University of Porto, Porto.

09h50 - 10h00 - Official opening and Welcome Speeches
Planetário do Porto - University of Porto, Porto.

10h00 - 11h00 - WORKSHOP The Big Science ‘Queen’ Is Dead: Insider ethnography, embodiment and ethics
Planetário do Porto - University of Porto, Porto.

11h00 - 11h30 - Coffee-break
Planetário do Porto - University of Porto, Porto.

11h30 - 12h30 - WORKSHOP Strangeways, Here We Come: Introduction to ethnographic filmmaking for digital cinema
Planetário do Porto - University of Porto, Porto.

12h30 - 13h30 - WORKSHOP How Soon Is Now: Music streaming, live music, festivals and the ‘eventisation’ of music
Planetário do Porto - University of Porto, Porto.

13h30 - 14h30 - Lunch
Planetário do Porto - University of Porto, Porto.

14h30 - 15h00 - OPENING EXHIBITION
Liberta-Te | Free Yourself
Artist: Teresa Milheiro
July, 3rd-22nd
Palacete Viscondes Balsemão, Porto

15h30 - 16h30 - WORKSHOP Does It Matter If They Dance? Ethnomethodology and analysing movement
Planetário do Porto - University of Porto, Porto.

16h30 - 17h30 - WORKSHOP CineMusicking: an approach to film ethnomusicology
Planetário do Porto - University of Porto, Porto.

17h30 - 18h00 - Coffee-break
Planetário do Porto - University of Porto, Porto.
18h00 - 19h00 – WORKSHOP This Night Has Opened My Eyes: to be a musician today, careers, creation, creative challenges
Planetário do Porto – University of Porto, Porto.

19h00 - 19h45 – TALK Punk on the Page: Intertextuality and the female punk protagonist in comic books
Planetário do Porto – University of Porto, Porto.

19h45 - 20h00 – Closing Remarks
Planetário do Porto – University of Porto, Porto.

20h15 - 20h30 – FLASH BOOK LAUNCHES AND NETWORKS
Planetário do Porto – University of Porto, Porto.

From 09h00 – Opening and Registration
Casa da Música, Porto

09h30 - 09h50 – Official opening and Welcome Speeches
Sala 2 [Room 2], Casa da Música, Porto

09h50 - 10h00 – TALK Paula Guerra
Sala 2 [Room 2], Casa da Música, Porto

10h00 - 10h45 – PLENARY LECTURE Helen Reddington
‘An Unlikely Pairing? The Relationship between Women Musicians and Reggae in the UK Punk Scene in the Late 1970s and Early 1980s’
Sala 2 [Room 2], Casa da Música, Porto

10h45 - 11h15 – Pause
[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Coffee-Breaks available on 4 July 2018. However, Casa da Música has a bar/restaurant, where all the participants can drink coffee, etc.]

July, 4th
11h15 - 12h15 – PLENARY LECTURE: Ana da Silva and Gina Birch
‘Shouting out loud’
Sala 2 [Room 2], Casa da Música, Porto

12h15 - 13h30 – Lunch
[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Lunch Bags available on 4 July 2018. However, Casa da Música has a bar/restaurant where all participants can lunch (the purchase of lunches can be made on 4 July 2018, at Casa da Música.)

13h00 - 13h30 – FLASH BOOK LAUNCHES
‘Gender Inequality in Metal Music Production’, by Pauwke Berkers and Julian Schaap

Cibermúsica [Cybermusic], Casa da Música, Porto

13h30 - 15h15 – PARALLEL SESSIONS
1.1 ‘I Can Change the World’: Punk, history and contemporary re-readings
The epistemological problems of punk rock: a discussion on the Oxford Handbook
ANOK4U2? Crass, Rondos and the Politics of Punk, 1977-84
Love and Dreams in Female Punk: Quixotism Revisited
Gathering around punk: Interethnic relations in Prato’s Chinatown
White Male Dumbinance? Finnish Female-fronted Hardcore Punk and the Aesthetics of Imperfection

Cibermúsica [Cybermusic], Casa da Música, Porto

2.1 And the punk goes to Museum! The cultural and political legacy of punk/post-punk
The Oppositional Culture: discussion about the political and cultural impact of punk
What is punk heritage for? An Itchy sort of History

The cultural and political legacy of punk/post-punk

NEVERMIND...WHAT? Memory, nostalgia, and the tensions between punk and museum in the exposition ‘Nirvana: Taking Punk to the Masses’


Sala de Ensaio 10 [Rehearsal Room 10], Casa da Música, Porto

3.1 ‘Leggings and Cigarettes’: Gender, scenes and DIY cultures

Klitclique - Vienna’s F€M1N1$T Answer to Sad Boys

“Female Drummer Wanted”: Gender politics and The Brisbane Sound

I already knew what to do! DIY, identity and the politics of information

The Joys of Oppression: Manchester’s City Fun Fanzine and the Sexual Politics of Post-Punk

Sala de Ensaio 2 [Rehearsal Room 2], Casa da Música, Porto

4.1 Fashion and art: gender and artistic underground cultures

Grayson Perry as Claire: a fashion iconic at the art world

Fashion, gender and social rise in the early twentieth century. High fashion women: from artisans to prestigious professionals

The portraits of the couturier: Dener Pamplona Abreu and the uses of photography

From defining what elegance is to a youthful appearance: transformations in women’s culture and fashion in the 70s

The Soho Scene and the aesthetic transformation in British fashion in early 90s

Sala 2 [Room 2], Casa da Música, Porto

15h15 - 17h00 – PARALLEL SESSIONS

1.2 ‘Pow Pow’: Punk, gender, pedagogy and cut’n’mix

Natural’s Not In It: The Transformative Impact of Punk, DIY Media Production and Critical Pedagogy
“Woman...a fragmented image...”: Female participation in the Thessaloniki DIY music-making scene

Question of gender in the work of singer-songwriter Christina Rosenvinge at the context of post-Franco Spain

Gendered participation in 1970's punk in Finland: Lack of female musicians and fanzine makers

Heino - Über Alles!? 

Cibermúsica [Cybermusic], Casa da Música, Porto

2.2 Genealogy, Style and Place: from the street to the archives

The translocal punk archive manifesto: archiving to preserve and to create subcultural identity

Dressing up to be all this: gender politics in 1980s Italian Goth

‘Hipster’ as an external label

Ich bin zu cool für dich: Östro 430 and the Düsseldorf punk scene in the late 1970s and their legacy

“Heven if you cannot sing, even if you cannot play”...Do-It-Yourself!: The 1980’s Brazilian music scene and the emergence of Brock

Sala de Ensaio 10 [Rehearsal Room 10], Casa da Música, Porto

3.2 Masculinity domination, local scenes and (a contested) authenticity

Performance, gender and (in)authenticity in/of Czech emo subculture

Mujeres Creando And Censorship In Brazil

This is not world for women?

Friendships and sharehouses, DIY and commercialisation: Music communities, identities and the growth of the indie pop/rock music scene in Perth, Western Australia

Sala de Ensaio 2 [Rehearsal Room 2], Casa da Música, Porto

4.2 ‘Have a Nice Day with Mirrors and Reflexes’: the cinematographic narratives of the alternative
The Sonic Orchestration of a Cinema of Attractions: Siouxsie and the Banshees’ ‘Carousel’

‘Becoming-animal’ through the lens: Gendered DIY dynamics in environmental cinema

mommy/’s issues: a reading of the mother’s role in Xavier Dolan’s films (J’ai tué ma mère [2009], Mommy [2014], and Juste la fin du monde [2016])

Dead in Absentia: the lack of a perfect female Hollywood Character

Media Animal and Movies in the Anthropocene – values, differences and representation

Sala 2 [Room 2], Casa da Música, Porto

17h00 - 17h30 – Pause
[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Coffee-Breaks available on 4 July 2018. However, Casa da Música has a bar/restaurant, where all the participants can drink coffee, etc.]

17h30 – 19h15 – PARALLEL SESSIONS

1.3 Tribulations and Movements: Hybridity and differences in postcolonial artistic and musical scenes

A (de)(post)colonialist proposal of musical scene

Notes for a historical perspective of the music scene in Porto Alegre

Armenian popular music and its underground world

FEEL IT HEAVY: dialogues between RAP and Heavy Metal in Brazil

Italian folk music: the contemporary scene of traditional music in Italy, a path through migration and hybridization

Cibermúsica [Cybermusic], Casa da Música, Porto

2.3 Historicity, retromania and reinvention of popular music

The role of record stores in Porto music scenes

Boots and braces, quarrel in the pub: An approach to the far right ‘nationalist’ rock in Spain

“Patriotisms” of Polish popular music
Building an ark: how Birmingham 1968 made its own entertainment

Sala de Ensaio 10 [Rehearsal Room 10], Casa da Música, Porto

3.3 Gender, Metal, Inequalities

Polar Fate: Metal masculinities at the Southern edge of the world.

‘Gotta let go?’ Women and popular music heritage

From Enslavement to Obliteration: Extreme Metal’s Problem with Women

Gender Inequality in Metal Music Production: A Global Trend Analysis

Women music creators: Gender-based boundaries for songwriters, composers and music producers in the Netherlands

Sala de Ensaio 2 [Rehearsal Room 2], Casa da Música, Porto

4.3 ‘In the Beginning There Was Heart’. Liminality and ubiquity of contemporary artistic creations

Riding Down the H@rd Road: DIY approaches to Documenting Punk as Political Resistance

‘Rest in Peach’. The relevance of emojis in the gender maneuvering of language

Distributed Cognition in Dance: Artistic Skills in Social Interaction

Negotiating gender affordances

Sala 2 [Room 2], Casa da Música, Porto

19h30 - 20h00 - FLASH BOOK LAUNCHES


‘Siouxsie and the Banshees’ Peepshow’, by Samantha Bennett.

Cibermúsica [Cybermusic], Casa da Música, Porto

20h00 - 20h30 – SHOWCASE, by The Raincoats

Cibermúsica [Cybermusic], Casa da Música, Porto
21h30 - 23h00 - SCREENING of the documentary ‘Don’t Break Down, a film about Jawbreaker’, directed by Tim Irwin and Keith Schieron

Auditório IAC [Auditorium IAC], Teatro Rivoli, Porto

23h00 - 00h00 - GIG ‘Vítor Rua interprets Telectu’
Sub-palco [Under Stage], Teatro Rivoli, Porto

From 08h30 – Registration
Waiting Room [Entrada Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

09h00 - 09h45 - PLENARY LECTURE Michael MacDonald
‘The Critical Value of Storytelling: ethnofiction film for urban ethnomusicological research’
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

09h45 - 10h30 - PLENARY LECTURE Lucy O’Brien
‘Holding Ground: redefining 70s feminist punk’
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

10h30 - 11h00 - Coffee-break
Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

10h30 - 11h00 - OPENING EXHIBITIONS

Artist: Juuso Paaso and Juho Hänninen

‘Riding Down the H@rd Road’
Artist: Roy Wallace

‘Photo Exposition about Hipster Culture’
Artist: Lorenzo Caglioni

July 5th
11h00 - 12h45 - PARALLEL SESSIONS

1.4 ‘Dance Yourself Together’: Electronic dance music, parties, protest and revolution

Electronic dance music street parties in São Paulo: body and space politics

Belgrade Indie Pop and Electronic Dance music scenes

Lesboqueer Culture in electronic dance music scene in Spain

Dancing on the ridge of the pharmacopornographic regime: an ethnography of pleasures in Berlin and Milan club scenes

You can’t be what you can’t see - Women and DIY electronic music culture in Dublin.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

2.4 ‘One Day It Will Please Us to Remember Even This’: Nostalgia, materiality and popular music culture

Material world? Archiving Popular Music in the digital age

I’ll Be Your Mirror: Reflecting Diversity in the Subcultural Archive

‘Don’t Wanna Hold Your Hand’: A Secret History of the Beatles’ Influence on Post-Punk Women Musicians

Rituals of Rebellion: Theorizing The Beatles, Girl Culture, and (Anti) Heritage Popular Music Tourism

Passion, Demos and Tapes - A cartography of the Portuguese indie labels and musical scenes (1977-2017)

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

3.4 ‘Ask the Angels’: DIY cultures, underground music scenes and alternative lifestyles

We Have Never Been Urban: Experimental Music-Making, DIY Politics and the Aestheticization of Place
‘ Seriously, what is your real job?’ Being a musician in the independent music scene: strategies for career management

Conscious, professional, strategic. Musical DIY in digital networks era

DiY and Independence as means of cultural resistance and artistic production

Creating a Magic World: Punk, DIY Culture, and Feminist Ethics in Contemporary Turkey

Eighties indie pop, DiY punk and gender: blurring the norms

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

4.4 (R)Evolution in Style Now!

Pretty in punk: female bodies and identity performance in the pit

My body tour: networks of re-existence of non-hegemonic bodies in Brazilian YouTube

When Gucci Goes To Harlem: consumption and identity through the crossings of fashion and Hip-Hop

Zombie walk and psycho carnival: a gothic runway in Brazil

Portugal Fashion: City, culture and innovation with new clothes

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

5.1 ‘Let’s Submerge’: Pedagogy, fanzines and other artifacts

The use of fanzines as pedagogical tools in the University: fostering DIY cultures and academic research

Czech Feminist Zines: Postsocialist and postsubcultural?

Why Diverse Zines Matter: A Case Study of the POC Zines Project

Whose Culture? Fanzines, Politics and Identity

Practice of drawing: an attempt making (sexual) difference

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto
12h45 - 14h00 - Lunch + RISE UP: A SCIENTIFIC INTERFACE

**BOOK:** ‘Levedação: doses de acidez sem parcimônia [Levedation: dosages of acidity without parcimony]’, by Jeder Janotti Jr.

**PERFORMANCE:** ‘Hildeleop (Anglo-Saxon for War Song)’, by Paul Mazzitelli, Sound Artist, United Kingdom.

Room Anti The Top [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto

13h30 - 14h00 – OPENING EXHIBITIONS

‘Fairytale in the bookstore’
**Artist:** Tigre De Papel feat. KISMIF

5th-7th July 2018
Room At The Top [Sala de Reuniões 1], Faculty of Arts and Humanities of the University of Porto, Porto

‘Not All Girls like Pink’
**Artist:** Helena Granjo

5th-7th July 2018
Domination Room [Bar dos Professores], Faculty of Arts and Humanities of the University of Porto, Porto

‘I’ve Been Living in the Shadows of Your Song’
**Artist:** Jubilee Street

5th-7th July 2018
Holes Corridor [Corredor Lateral do Piso 2], Faculty of Arts and Humanities of the University of Porto, Porto

14h00 - 14h30 - OPENING EXHIBITION
‘Gender is Dead, Pink is 4Ever’
+ **BOOK LAUNCH** ‘Gender is Dead, Pink is 4Ever. Gender, differences, identities and DIY cultures’, by Paula Guerra and João Leite

Library, Faculty of Arts and Humanities of the University of Porto, Porto

14h20 - 14h40 - FLASH BOOK LAUNCHES

‘She bop: the definitive history of women in popular music’, by Lucy O’Brien.

Library, Faculty of Arts and Humanities of the University of Porto, Porto
14h40 - 15h00 - LIVE ACT ‘Contrassexual Guitar’
Artist: Berlau.
Library, Faculty of Arts and Humanities of the University of Porto, Porto

15h00 - 15h45 - PLENARY LECTURE: John Robb
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

15h45 - 16h30 - Q&A SESSION: Jordan Mooney
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

16h30 - 17h00 - Coffee-break
Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

16h45 - 17h00 - PERFORMANCE: ‘Ithaca Revisited’
Artist: Andrea Copeliovitch, Arts Department of Fluminense Federal University, Brazil.
Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

17h00 - 18h45 - PARALLEL SESSIONS + CREATIVE WORKSHOP

1.5 ‘How Do You Dance?’ Gendered parties, post-parties and post-scenes

Varpowave as a critique of late capitalism? Genre work in an online music scene

Starter pack to vaporwave: by a virtual construction of sonorities and identities of the artists Vektroid and DJ ALINA

The post-party: post-modernity and utopia after the end of the party

‘Being human’: the practice of gender equality through a DiY ethos in free party collectives

Feminism and DIY media: the case of the Spanish free radio movement

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto
3.5 ‘Pumping (My Heart)’: Another participatory economy between individualization and collectivism

Non-mainstream economy, gender and urban area: the experiences of women actors in Turkey

Creative dynamics: artists, places, clusters and network in Ile-de-France

Exploring the history of squatting activism of the 1990s in Helsinki

Losing time together in the city: creations and resistances

New forms of political activism through fake news: how people are doing with this new element at the politic game?

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

4.5 ‘They’ve Got a Bomb’: Sociology is allied to the contamination of artistic movements

For Stronger Sociology of Literature: befriending sociology and poetics

‘Sing, fight, cry, pray, laugh, work and admire’: Taste Patterns of the ‘Illegitimate’ Cultural Consumer

The self-sustainable world of Shahzia Sikander

Contemporary Artistic Manifestations: agenda, mapping and territoriality

Artists are not social scientists: Challenges and theoretical-methodological dilemmas in the study of artistic differences

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.1 ‘Man Next Door’. Queer studies and identities reconstructions

“Strike a pose”: y and gender subversions

Queer DIY gigs as anarcha-feminist interventions

Safe(r) spaces policies and boundary management in queer DIY punk

Queer Zines in Madrid in 1990’s

Brazilian Tropic (per)Zines: feminist-queer subculture on contemporary practices of self-writing

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
CW. ‘Cliteracy!’
Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

18h45 - 19h30 - PLENARY LECTURE: Anthony Fung
‘Performance Economy, Indie Music and Emerging DIY Music Culture in China’
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

19h45 - 20h30 – FLASH BOOK LAUNCHES

‘Special Issue: Youth, Music and DIY Careers – Cultural Sociology’, by Andy Bennett (org.).

‘Neo-Tribes. Consumption, Leisure and Tourism’, by Anne Hardy, Andy Bennett and Brady Robards, with commentary by Ross Haenfler.

+ Flash DJ Set, by Rüdiger Esch.

Cibermúsica [Cybermusic], Casa da Música, Porto

20h30 - 00h00 - KISMIF CONFERENCE DINNER + DJ Set
DINNER: ‘This Ain’t No Picnic. This is a Banquet! This is Lust!’

DJ SET: ‘I Wanna Be Your Food’
Artist: DJ Wreck’n’roll

Clube Universitário do Porto, Porto

00h00 - 04h00 - PARTY + DJ Set
‘Be Reasonable, Demands the Impossible’
Clubbing: John Robb (feat. Jordan Mooney), A Boy Name Sue and Ricardo Salazar.

O Cantinho da Teresinha - Centro Comercial de Cedofeita [The Corner of Teresinha – Cedofeita Shopping Center], Porto
From 10h00 – Registration
Waiting Room [Entrada Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

10h00 - 10h45 - PLENARY LECTURE: Adriana Amaral
“Children of the dark in a tropical country': Rediscussing age, gender and race in Brazilian goth subculture in the 2010s’
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

10h45 - 11h15 - Coffee-break
Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

10h55 - 11h15 - PERFORMANCE: ‘Exploring Femininity in Poetry Films’
Artist: Virna Teixeira, King’s College London Alumni, United Kingdom.
Two People in a Room [2.07], Faculty of Arts and Humanities of the University of Porto, Porto

11h15 - 13h00 - PARALLEL SESSIONS + CREATIVE WORKSHOP
1.6 ‘This Is Happening': New ecologies and music interaction frameworks
“I was thinking...and then I wasn’t thinking”: The DIY festival as a compositional tool
The ecological approach to live music: a critical review
“Nobody knows what they’re doing”: entrepreneurial artists in Dutch pop music ecologies
Gendering Liminal Spaces in a Palestinian Music Scene
Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

3.6 “Dancing Backwards in High Heels in New Economies of Art”: more alternative, creative and inclusive.
DIY bridging of frameworks: Ubuntu and materialist ecological feminism
Behind the Bazaar, experience, meaning and action.
Cups4Cpus: A Case Study in Sustainable DIY
Female artists and alternative economies: the case of Amanda Palmer and crowdfunding
This girl thinks she's the queen of the neighbourhood, I've got news for you she is....: Positive disruption and and re-authoring of youth mental health narratives

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

4.6 ‘No More Rock’n’Roll For You’: Bodies, antibodies, styles and (sub) cultural ageing

The Finnish rave scene and ageing: Rave participants’ social and cultural capital in their later life course

“I don’t go to the gigs to go to the gigs - I don’t give a shit about the gigs!”
Exploring music and older punk women

Music and fashion in Spain in the 80’s

Revolution Girl Style Later? The impact of DIY cultures on contemporary portrayals of girlhood

Punk Posturing: Furniture, Anatomy and Gender in Performance Aesthetics

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

5.2 ‘Adventures Close to Home’. Passions, actions and resistances

Challenging canonic orthodoxy: Do-it-yourself cultures break into religion

Open Your Box: Subversion and Transformation as Heard by Admirers and Detractors of Yoko Ono’s Voice

Being Women in a ‘Classless’ Class: Everyday Life Strategies of Offender Women in Turkey

Spread Your Love Like a Fever - Standing up against violence through artivism

Rolezinhos: resistance and leisure among the youth in Brazilian metropolises

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

CW. ‘Graffiti and Pixação at School’

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto
**13h00 - 14h00 - Lunch + RISE UP: A SCIENTIFIC INTERFACE**

**BOOK:** ‘A Fantástica Fábrica [The Fantastic Factory]’, by Leonardo Felipe.

**FILM:** ‘Short Documentary Film, Electric Reunion (Camille Pierre 2018)’, by Camille Pierre, ENSAV (Ecole Nationale Supérieure d’Audiovisuel), France.

Room Anti The Top [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto.

**14h00 - 14h45 - PLENARY LECTURE: Rosa Reitsamer**

“The DIY careers of female musicians”

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

**14h45 - 15h30 - PLENARY LECTURE: George McKay**

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

**From 15h30 - OPENING EXHIBITION KISMIF DIY My Darling**

**Artists:** Esgar Acelerado, Chaputa Records, Madame Zine, Mister Fields and others

6th - 7th July 2018

Mundo Fantasma [Ghost World], Shopping Center Brasilia, Porto

**15h30 - 17h15 – PARALLEL SESSIONS + CREATIVE WORKSHOP**

1.7 ‘Time to Get Away’: Events, festivals, meetings and transactions with music

**DIY and materialities: Street Bands in Rio de Janeiro**

**Do It Together: Collective Management of Festivals**

**Music in the Streets of the Port Zone of Rio de Janeiro**

**German punk feminist festivals’ gender politics and social space: between identity and anti-identity politics**

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

**5.3 ‘Art-I-Education’: Alternative pedagogies and artistic education**

**Blank Canvas: (CH)Art Schools**
Refusals of Dismemberment: Listening to The War on Drugs through DIY Punk and Rap Collectivities

Red shades, rhythms and biology: sonorities break with the expected in the uniqueness of being a woman

Masculinity and Standpoint Theory in Punk Pedagogy

Flipping a Confucious classroom: TUA-cycling learning model in motivating university students in Taiwan

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

6.1 ‘Give Me New Messages’. New modalities and forms of listening

Music consumption in the streaming era: Music curation practices in Spotify

From the ‘Cut-out Generation’ to the ‘Streaming Generation’: Cultural Intermediaries and Western Rock Music in Mainland China

Smartphone culture and urban experience: Spotify as a new modulator to music festivals

Zoid filling the void: Karen Zoid and political postapartheid Afrikaans rock

Rock gaúcho as musical genre and recommendations on the platforms of streaming

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.2 Musical Gender Artivism

Towards a feminist history of popular music: Re-examining writing on rock in the wake of #metoo

#VaiMalandra Anitta’s music video in digital networks: political clashes and prejudices in Brazil

“Musical gender artivism” in São Paulo, Brazil: re-existences and entertainment

Gender Issues in Online Punk-Related Discussions: the Case of Post-Soviet Russia

What shot was that? Is Brazilian pop music getting out of the closet?

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
CW. ‘Garça Torta/ Crooked Heron: How to Write, Translate, Illustrate and Publish a Poetry Project’
Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

17h15 - 17h45 - Coffee-break
Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

17h15 - 17h45 - PERFORMANCE ‘Beyond’
Artist: Melissa Gan, Canada.

17h45 - 19h30 - PARALLEL SESSIONS + CREATIVE WORKSHOP
1.8: ‘Black Screen Again’: Global punk, countercultures, (post)subcultures and scenes

Fight For Equality - (Left Wing Ideas In the Czech and Slovak Punk/Skinhead Subculture)

Hazlo Tu Mismo: Genesis and structure of the Punk Medallo scene in Medellin, Colombia (1985 - 2016)

Women and Punk in Ezkerraldea: Thirty Years of Survival

Punk as social problem in Spain: youth, gender, social order and media discourse

Punk’s not Dead, towards forensics of Iconography: Transgression and resistance in intersecting counter-cultures’ identities

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

4.7: ‘Contaminational Demo(n)crats’. For a new practice of (diverse) taste

Pure taste in popular music: The social construction of indie-folk as a performance of poly-purism

The expression of diversity through art

Contemporarian patriarchy: discussing gender in a creative process

Mixtape: Medium, Message, Materiality

The Ethics of Aesthetics

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto
5.4 Performance and activism in Brazilian musical scenes

Musical categorizations, mediations and territorialities - rethinking the notions of identity and musical genre from a song of the musical genre known as “Pagode Baiano”

Performance and everyday life in popular Brazilian peripheral music

Distantemente: How favela culture is accepted from afar

Performances and activism in funk carioca: mapping the LGBTs scene

“Musicians of the land”: Fortaleza’s MPB music scene and the strategies to consolidate a career away from the phonographic industry (1980-1985)

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.3 ‘Private Armies’. Another gendered art worlds

Intersections of Punk and Queer in Cinematic Expressions

Aliens Against Alienation: How Queer Developers Subvert Gameplay (Doing It Themselves)

Drag, Irony and Social Criticism in the Third Space –”Arisa” as a Case in Point

Not gay as in happy, but queer as in fuck you - queer practices and nightlife in the city of Porto

Rebel Women Breaking the Rules: Enhancing the histories of Manchester’s music worlds

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

CW. ‘Concert photography for music researchers using mobile phones’

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

17h00 - 19h00 - FLASH BOOK LAUNCHES

‘Garça Torta [Crooked Heron]’, by Lígia Dabul

Mundo Fantasma [Ghost World], Shopping Center Brasília, Porto

19h45 - 20h30 – FLASH BOOK LAUNCHES

‘No Future: Punk, Politics and British Youth Culture, 1976-84’, by Matthew Worley.

‘The Routledge Companion to Popular Music History and Heritage’, by Sarah Baker, Catherine Strong, Lauren Istvandity and Zelmarie Cantillon

‘PC-Press book launch event - Twilight of the Mortals’, by Peter Webb.

Cibermúsica [Cybermusic], Casa da Música, Porto


Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

July, 7th

From 09h00 - Registration
Waiting Room [Entrada Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

09h00 - 09h45 - PLENARY LECTURE: Carles Feixa
‘Gendered Flows: from urban tribes to transnational gangs’
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

09h45 - 10h30 - PLENARY LECTURE: Motti Regev
‘Aesthetic disruption, expressive isomorphism, rites of cosmopolitanism’
Motti Regev, Open University of Israel, Israel.
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto
10h30 - 11h00 - Coffee-break
Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

10h40 - 11h00 - PERFORMANCE “MEAT PIECES - Performance”
Artist: Catharina Conte, Criativo Cômica Cultural Complex, Brazil.

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

11h00 - 12h45 – PARALLEL SESSIONS + CREATIVE WORKSHOP
1.9 ‘I Don’t Want Losing My Edge’: Identities, local, translocal and virtual scenes
Rewilding tactics in urban and suburban spaces
Music and identity reconstruction of young people in Morocco
The many discourses of making a distinction by Finnish alternative musicians
LS6 and beyond: self-organisation and the dynamics of inclusion in the Leeds independent music scene
Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

5.5 ‘Highly Inflammable’. Ethnicity, migrations and political mobilization
The look of the camera as a witness in the ethnodocumentary and ethnofiction: script and documentation in the immediate reality
Ethnographic documentary: Paumari language championship.
Ethnography, audiovisual production and political identitary processes
A Humble Introduction on Music Videos of Immigrant Turks: Case Study #1: Ismail YK
Ethnicity (De)construction in Theatre Production
Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

6.2 ‘Sounds Unlimited’. Musical (co)creations, frontiers and ramifications
The Laudero Del Desierto and his place in bajo sexto’s construction field
Digital age, arts and algorithms
"Music of Black Holes and sounds from space”. LIGO sonification and their creative side-effects
Christina M. Heinen, Post-Doc, Universität Oldenburg, Germany.

Noisy Strategies: Modulations in the Uses of Sounds and Noises in Contemporary Culture

Women in Rap and Riot Grrrl scenes: network action and DIY in Brazil

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.4 ’Adventures Close to Home’. Legitimacies (and tensions) between gender and sexuality

«Ch-ch-changes: turn and face the strange». David Bowie and the gender-fluid construct: a diachronic reading of a visual manifesto

Lido Pimienta, the post-muse of contemporary Canada

The representation of the androgynous body in Brazilian popular music

“These streets aren’t paved with gold”: on activism and misogyny in today’s underground metal scene

“Organic” femininity and alternative motherhood: gender and autonomy in a DIY culture

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

CW. ‘Creative Cities Mapping’

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

12h45 - 14h00 - Lunch
Room Anti The Top [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto

14h00 - 15h45 – PARALLEL SESSIONS + CREATIVE WORKSHOP
3.7 National Female Music Icons - A Collection of Case Studies from: Brazil, Portugal, Serbia and Cuba

The art of veiling: Rita Redshoes

Reflections upon the “genderdization” of popular music professions - the
Portuguese case

Gloria Estefan controversies as Cuban music icon

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

5.6 ‘Real Emotions’. Micropolitics and local activism

Instagram Heroines: A pornography of expression and empowerment

Banned but not silenced: A brief story about censorship on music, politics & gender.

“Ya Habibi Tel Aviv”: A Musical Pinkwashing of Israeli Occupation

Casa Amarela Quilombo Afroguarany: occupation, art and resistance in Brazil, São Paulo’s downtown

Innovation in Basque music in the sixties and currently

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

6.3 ‘Days In Heaven’. Cities, fruition, transits and musical mediations

Liminal territories in the structuring of identities: negotiating art worlds and gender in the Lisbon of António Variações

From “underground” music studios into public space: the story of a local DIY scene that claimed the buildings and streets of its city

Changing Identities of DIY based Music Venues? Clubs between Scene-Traditionalism, Assimilation and ‘Subcultural Institutionalization’.

Sounds in Transit: The relation between the Indie Rock scene in Fortaleza (Brazil) and the city

In the flow, in the city: music and skateboarding

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.5 ‘Yours Is Mine’. Male dominations: reproductions and legitimations

Issues of Gender and Race in the particular case of Los Angeles Gangsta Rap

Doing Diversity or Keeping Homogeneity: Masculinity and Whiteness in Rock
Music Classification

The Intergenerational Reproduction of Male Dominance in Straight Edge Hardcore

Brazilian graffiti women writers in Sao Paulo: artistic and cultural entrepreneurship careers

Punk, gender and politics in Croatia

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

C W. D.I.Y or Die! : Personal self-writing and handmade letters to keep on zine culture

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

15h45 - 16h15 - Coffee-break

Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

15h55 - 16h15 - PERFORMANCE ‘The Disinfectant Venus: Exploring Female Addiction in Short Films’

Artists: Karine Alexandrino, Brazil; and Virna Teixeira, King’s College, United Kingdom.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

16h15 - 18h00 – PARALLEL SESSIONS + CREATIVE WORKSHOP

4.8 ‘Submerging Arts’: Art worlds, resistances and belongings

Relations between art and its various contexts of inscription in three video art works

The situation is a lot more nuanced than that - Crazy Ex-Girlfriend, intertextuality, mental health and feminism

Art direction in music videos: new creative profiles for new music scenes

We’re a happy family: scene videos and scene films as home movies. The case of the Galician underground scene

Underground culture in Longo’s Johnny Mnemonic (1995) - A Rancièrian analysis

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto
5.7 ‘I Am a Cliché’: The power of art

Drawn To Punk: Love and Rockets, Subcultural Aesthetics and Latina Agency

Creating Feminist Social Awareness in Schools through Art

Oblivious Oppression: Ina Boyle (1889-1967) and the Canon of Twentieth-Century Irish Art Music

Women on Walls: Graffiti, Street Art & Self-identity in Montreal

The illustrator Laura Costa - Biographical Fragmentary - 1910-1993: contributions to a Portuguese feeric imagery during the Estado Novo and beyond

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

6.4 ‘Living For A Change’. Cities, spaces, places of artistic renegotiation

Photographing Porto: the seams of the city in borderlines of textile sculptures

Everyday Life Resistances: The Invisible Countercultural Actors In The City

Young people, body and city: practices of urban dances in public spaces at Rio de Janeiro metropolis

Making “Musical Asylum” and opening paths of imagination of migration in transit

Underground musicians mapping of the city

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.6 Lolas: Power, solidarity and truth, or the avenues of post-gender freedom

Funk is Power: recent forms of youth empowerment

Gastronomy as art: gender issues in the visibility of women as an artist in the practice of haute cuisine through the vision of cinema

Nomadic subjectivities, experimentalism and musical post-genre

Why the doors are not open for us? - Gypsy underground music in Finland. Finnish Romani Music, Gender (Masculinity) & Difference
Make It, Break It, Change It? Locating Feminist Tinkering and Community Building in Canadian Maker Culture

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

CW. Pleasure as Resistance: Queering Eroticism as Creative Connection
Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

17h00 - 19h00 - FLASH BOOK LAUNCHES
‘Cidades Musicais – Comunicação, territorialidade e política [Musical Cities - Communication, territoriality and politics]’,
by Cíntia Sanmartin Fernandes and Micael Herschmann.

‘A História do Rock (para pais fanáticos e filhos com punkada) [The History of Rock (for Big Fans and Little Punks)]’, by Rita Nabais.

Mundo Fantasmas [Ghost World], Shopping Center Brasília

18h00 - 18h45 - PLENARY LECTURE: Sara Cohen
‘Gender, Age and the Place of Music: mapping DIY culture in Liverpool’
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

18h45 - 19h00 – TALK: Andy Bennett
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

19h30 - 20h30 – FLASH BOOK LAUNCHES

‘Subcultura: o significado do estilo [Subculture: the meaning of style]’,
Portuguese translation of Dick Hebdige’s masterpiece, by Paula Guerra and Pedro Quintela.

‘A cultura material nas (sub)culturas juvenis: do DIY às trocas digitais [The material culture in youth (sub)cultures: from DIY to digital exchanges]’,
by Cláudia Pereira and Joana Beleza.


Café-Concerto, Teatro Rivoli, Porto
21h30 - 23h00 - SCREENING of the documentary ‘Lo que hicimos fue secreto’, directed by David Álvarez García
Auditório IAC [Auditorium IAC], Teatro Rivoli, Porto

23h30 - 00h30 - GIG ‘TV Smith’
Artist: TV Smith.

Sub-palco [Under Stage], Teatro Rivoli, Porto

00h30 - 02h00 – Ending KISMIF Party
Clubbing: Claire Hodgson, Geoff Stahl, Leonardo Felipe, Mark Percival, Thiago Soares and Victor Torpedo.

Barracuda - Clube de Roque, Porto.
From 09h30 – Opening and Registration
Planetário do Porto – University of Porto Porto.

09h50 - 10h00 – Official opening and Welcome Speeches
Andy Bennett, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia.
Paula Guerra, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.
Catarina Lobo, Centre of Astrophysics– University of Porto, Porto Planetarium, Portugal.

Planetário do Porto – University of Porto, Porto.

10h00 – 11h00 – WORKSHOP The Big Science ‘Queen’ Is Dead: Insider ethnography, embodiment and ethics
Mary Fogarty, Department of Dance, School of the Arts, Media, Performance & Design, York University, Canada.

Planetário do Porto – University of Porto, Porto.

11h00 - 11h30 – Coffee-break
Planetário do Porto – University of Porto, Porto.

11h30 - 12h30 – WORKSHOP Strangeways, Here We Come: Introduction to ethnographic filmmaking for digital cinema
Michael MacDonald, Department of Music, Faculty of Fine Arts and Communications, MacEwan University, Canada.

Planetário do Porto – University of Porto, Porto.

12h30 - 13h30 – WORKSHOP How Soon Is Now: Music streaming, live music, festivals and the ‘eventisation’ of music
Claire Hodgson, Industry Development Officer, West Australian Music (WAM), Australia.
Joaquim Durães, Co-founder of Lovers and Lollypops, Portugal.

Planetário do Porto – University of Porto, Porto.

13h30 - 14h30 – Lunch
Planetário do Porto – University of Porto, Porto.
**14h30 - 15h00 – OPENING EXHIBITION**  
**Liberta-Te | Free Yourself**  
**Artist:** Teresa Milheiro  
**Price:** Free

**Description:** Teresa Milheiro's work is usually inspired by the environment that surrounds her. Her works express the irony with which she approaches issues related to society, social values, politics, economics, wars and environmental issues, assuming an interventionist character that contains powerful political and social commentary. Rejecting the interference of an inspiration based in the imprisonment to rigid forms of work, she creates pieces influenced by certain found objects, as well as starting from an idea or concept. Depreciating its material value, Teresa Milheiro takes jewelry as something spiritually valuable. Free from concerns related to the target audience, her creation process notes the intrinsic need for expression of the idea. Although considering the jewelry as a form of expression, Teresa Milheiro distinguishes the jewel as a transported piece. By gaining greater visibility in the interaction with others, its use involves, sometimes, a sense of courage.


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**July, 03rd - 22nd**  
**Palacete Viscondes Balsemão, Porto**
LIBERTA-TE FREE YOURSELF

> EXPOSIÇÃO DE FOTOGRAFIAS DE JÓIAS JEWELRY PHOTO EXHIBITION

DE BY TERESA MILHEIRO

> PALACETE DOS VISCONDES DE BALSEMÃO

03-22 JUL. 2018
15h30 - 16h30 – WORKSHOP Does It Matter If They Dance? Ethnomethodology and analysing movement
Mary Fogarty, Department of Dance, School of the Arts, Media, Performance & Design, York University, Canada.

Planetário do Porto – University of Porto, Porto.

16h30 - 17h30 – WORKSHOP CineMusicking: an approach to film ethnomusicology
Michael MacDonald, Department of Music, Faculty of Fine Arts and Communications, MacEwan University, Canada.

Planetário do Porto – University of Porto, Porto.

17h30 - 18h00 – Coffee-break
Planetário do Porto – University of Porto, Porto.

18h00 - 19h00 – WORKSHOP This Night Has Opened My Eyes: to be a musician today, careers, creation, creative challenges
Claire Hodgson, Industry Development Officer, West Australian Music (WAM), Australia.
Tracey Devery, North Metropolitan TAFE, Australia.

Planetário do Porto – University of Porto, Porto.

19h00 - 19h45 – TALK Punk on the Page: Intertextuality and the female punk protagonist in comic books
Scott Henderson, Department of Communication, Popular Culture and Film, Brock University, Canada.

Chair: Mary Fogarty, Department of Dance, School of the Arts, Media, Performance & Design, York University, Canada.

Planetário do Porto – University of Porto, Porto.

19h45 - 20h00 – Closing Remarks
Andy Bennett, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia.
Paula Guerra, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Planetário do Porto – University of Porto, Porto.
20h15 - 20h30 – FLASH BOOK LAUNCHES AND NETWORKS
Price: Free

‘Urban Music Studies-Network and Related Events and Publications’,
by Robin Kuchar.

Description: Urban Music Studies - Scholars Network is a multi- and transdisciplinary network of researchers regarding the different relationships between musical forms, actors, institutions and the city. Our aim is to institutionalize all kinds of academic and applied work in the field in order to connect the rather coexisting and loose linkages between results and publications within different academic discourses like urban studies, musicology, popular music studies, cultural studies, sociology to economy, geography and history. Therefore, ‘Urban Music Studies’ displays an umbrella term and encompasses all efforts and disciplinary perspectives. It has become a reasonable field of research within recent years. In order to define the range and frontiers of Urban Music Studies we started a blog to collect all kinds of work, events and publications in the field on www.urbanmusicstudies.org. From November 23rd to 25th, 2018, the network’s first international conference ‘Groove the City. Urban Music Policies between Informal Networks and Institutional Governance’ will be held at Leuphana University of Luneburg in Germany.

Descrição: A Urban Music Studies - Scholars Network é uma rede multi e transdisciplinar de investigadores que procura retratar as diferentes relações entre formas musicais, atores, instituições e a cidade. O seu objetivo é congregar todo o tipo de trabalhos de investigação na área, de forma a encontrar possíveis ligações, muitas das vezes coexistentes e amplas, entre resultados e publicações de áreas académicas distintas, como é o exemplo dos estudos urbanos, da musicologia, dos estudos de música popular, dos estudos culturais, da sociologia, da economia, da geografia e da história. Por isso, “Urban Music Studies” é uma expressão abrangente que engloba todos os esforços e perspectivas disciplinares em torno desse objeto. Aliás tem vindo a tornar-se um campo razoável de pesquisa nos últimos anos. Para definir o alcance e as fronteiras dos “Urban Music Studies”, começamos por concretizar um blog para recolher todo o tipo de trabalhos, de eventos e de publicações (www.urbanmusicstudies.org). A primeira Conferência Internacional da Rede “Groove the City. Urban Music Policies between Informal Networks and Institutional Governance” irá realizar-se entre 23 e 25 de Novembro de 2018, na Leuphana University em Luneburg na Alemanha.

Planetário do Porto – University of Porto, Porto.
July, 4th
From 09h00 – Opening and Registration
Casa da Música, Porto

09h30 - 09h50 - Official opening and Welcome Speeches
Andy Bennett, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia.
Paula Guerra, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.
Alexandra Lopes, Coordinator of the Institute of Sociology, University of Porto, Portugal.
António Jorge Pacheco, Artistic Director, Casa da Música, Portugal.
Catherine Strong, School of Media and Communication, RMIT University, Australia.
Paula Pinto, President of the Scientific Council, Faculty of Arts and Humanities, University of Porto, Portugal.
Guilherme Blanc, Department of Culture, Porto Municipal Council, Portugal.
Matthew Worley, University of Reading, Subcultures, Popular Music and Social Change Network, United Kingdom.
Paula Abreu, Senior Researcher, Centre of Social Studies, University of Coimbra, Portugal.
Pedro Costa, Director of DINAMIA’CET - University Institute of Lisbon, ISCTE-IUL, Portugal.
Amélia Polónia, Director of CITCEM – Centre for Transdisciplinary Research ‘Culture, Space and Memory’, Portugal.

Sala 2 [Room 2], Casa da Música, Porto

09h50 - 10h00 – TALK Paula Guerra
Sala 2 [Room 2], Casa da Música, Porto

10h00 - 10h45 – PLENARY LECTURE Helen Reddington
‘An Unlikely Pairing? The Relationship between Women Musicians and Reggae in the UK Punk Scene in the Late 1970s and Early 1980s’

Helen Reddington, musician and senior lecturer at the University of East London, London College of Creative Media, United Kingdom.

Chair: Ross Haenfler, Department of Sociology, Grinnell College, United States of America.

Sala 2 [Room 2], Casa da Música, Porto

10h45 - 11h15 - Pause
[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Coffee-Breaks available on 4 July 2018. However, Casa da Música has a bar/restaurant, where all the participants can drink coffee, etc.]

11h15 - 12h15 – PLENARY LECTURE: Ana da Silva and Gina Birch
‘Shouting out loud’

Ana da Silva, musician, songwriter, painter, member and founder of the band The Raincoats, Portugal/United Kingdom.
Gina Birch, musician and filmmaker, member and founder of the band The Raincoats, United Kingdom.

Discussant: Vítor Belanciano, DJ, Anthropologist, Professor, Journalist and Music Critic at Público, Portugal.

Sala 2 [Room 2], Casa da Música, Porto

12h15 - 13h30 – Lunch
[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Lunch Bags available on 4 July 2018. However, Casa da Música has a bar/ restaurant where all participants can lunch (the purchase of lunches can be made on 4 July 2018, at Casa da Música.)

13h00 - 13h30 – FLASH BOOK LAUNCHES
Price: Free.


Description: Issue 23 of Lectora: revista de dones i textualitat (University of Barcelona) includes a Dossier, edited by Cristina Garrigós (National University of Distance Education-Spain) and Nuria Triana-Toribio (University of Kent), aimed at commemorating the intersections between punk and gender from a transcultural perspective. The Dossier, entitled ‘Punk Connections: a Transcultural Perspective’, offers works by Paula Guerra and KISMIF Team, Rafael Gómez Alonso, Ángel Chaparro and Soraya Alonso, as well as by Triana-Toribio and Garrigós. There have been many forms of commemorating of punk since 2016, and part of this project has been to reassess the role and place of women. This dossier wants to contribute to the field by bringing forward research evidence from contexts such as Spain, Portugal and Chicano communities in L.A. (USA) in order to achieve a richer understanding of the transmission of the punk movement.

Descrição: A edição n.º23 de Lectora: ‘revista de dones i textualitat’ (Universidade de Barcelona) inclui um dossier editado por Cristina Garrigós (Universidade Nacional de Educação à Distância, Espanha) e Nuria Triana-Toribio (Universidade de Kent), destinado a comemorar as intersecções entre punk e gênero, a partir de uma perspectiva transcultural. O dossier “Punk Connections: a Transcultural Perspective” contém trabalhos de Paula Guerra e equipa do KISMIF, Rafael Gómez Alonso, Ángel Chaparro e Soraya Alonso, entre outros. Têm existido várias formas de comemorar o punk desde 2016, sendo que este projeto procura reavaliar o papel e o lugar das mulheres. Este dossier tem como objetivo contribuir para a área ao trazer contributos de pesquisas empíricas oriundas de contextos como Espanha, Portugal e as comunidades Chicanas em L.A. (USA), tendo como horizonte alcançar uma compreensão mais rica do movimento punk.
‘Gender Inequality in Metal Music Production’, by Pauwke Berkers and Julian Schaap

Description: Three percent. That is the average share of women in metal music acts across the globe over the last forty years. In metal, it seems that women are nowhere but gender is everywhere. Why has this genre been an impenetrable fortress for female musicians and are there changes towards gender equality? Gender Inequality in Metal Music Production provides a systematic theoretical overview that helps explain this huge underrepresentation of women in metal music. Moreover, instead of focusing on individual scenes, this book provides a unique large-scale overview of women in global metal music. By drawing from Encyclopaedia Metallum: The Metal Archives and interview data, the authors empirically study the extent of gender inequality in metal music by comparing longitudinal trends and countries, subgenres within metal, and roles in terms of instrumentation. In addition, this book examines how the ‘double-edged sword’ – greater visibility versus not being taken seriously as a musician – affects the careers of women in metal.

Descrição: Três por cento. Esta é a participação média das mulheres na música metal a nível global nos últimos quarenta anos. No metal, parece que as mulheres não estão presentes, mas a ideia de gênero está. Porque é que este estilo musical tem sido uma fortaleza impenetrável para as mulheres? Têm existido mudanças em relação à igualdade de gênero? O livro “Gender Inequality in Metal Music Production” fornece uma visão teórica sistemática que ajuda a explicar a enorme sub-representação das mulheres na música metal. Além disso, em vez de se concentrar em cenas individuais, este livro fornece uma visão única e ampla das mulheres na música metal a nível global. Ao extrair informação da ‘Encyclopaedia Metallum: The Metal Archives’ e dados de entrevistas, os autores estudam empiricamente a extensão da desigualdade de gênero na música metal, comparando tendências longitudinais e países, subgêneros dentro do metal e papéis. Além disso, este livro examina como é que a ‘faca de dois gumes’ - maior visibilidade versus não ser levada a sério como músico - afeta as carreiras das mulheres no metal.

Cibermúsica [Cybermusic], Casa da Música, Porto
PARALLEL SESSIONS

13h30 - 15h15 – PARALLEL SESSIONS

1.1 ‘I Can Change the World’: Punk, history and contemporary re-readings
Chair: Catherine Strong, School of Media and Communication, RMIT University, Australia.

The epistemological problems of punk rock: a discussion on the Oxford Handbook
George McKay, University of East Anglia, United Kingdom.
Gina Arnold, University of San Francisco, United States of America.

ANOK4U2? Crass, Rondos and the Politics of Punk, 1977-84
Kirsty Lohman, University of Surrey, United Kingdom.
Matthew Worley, University of Reading, Subcultures, Popular Music and Social Change Network, United Kingdom.

Love and Dreams in Female Punk: Quixotism Revisited
Cristina Garrigos, UNED (National University of Distance Education), Spain.

Gathering around punk: Interethnic relations in Prato’s Chinatown
Giulia Sarno, Università degli Studi di Firenze, Italy.

White Male Dumbinance? Finnish Female-fronted Hardcore Punk and the Aesthetics of Imperfection
Lasse Ullvén, Faculty of Arts, University of Malta, Malta.

Cibermúsica [Cybermusic], Casa da Música, Porto

The Oppositional Culture: discussion about the political and cultural impact of punk
Chris Low, Independent Punk Scholar and Musician, United Kingdom.

What is punk heritage for? An Itchy sort of History
Lucy Robinson, School of History, Art History and Philosophy, University of Sussex, United Kingdom.

The cultural and political legacy of punk/post-punk
Peter Webb, Department of Health and Social Sciences, University of the West of England, United Kingdom.

NEVERMIND...WHAT? Memory, nostalgia, and the tensions between punk and museum in the exposition ‘Nirvana: Taking Punk to the Masses’
Paula Guerra, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.
Thiago Alberto Pereira, LabCult and Media Studies Department - Fluminense Federal University, Brazil.

Matt Grimes, Birmingham Centre for Media and Cultural Research, Birmingham City University, United Kingdom.

Sala de Ensaio 10 [Rehearsal Room 10], Casa da Música, Porto

3.1 ‘Leggings and Cigarettes’: Gender, scenes and DIY cultures
Chair: Samantha Bennett, The Australian National University, Australia.

Klitclique - Vienna’s F€M1N1$T Answer to Sad Boys
Magdalena Fuernkranz, Department of Popular Music, University of Music and Performing Arts Vienna, Austria.
“Female Drummer Wanted”: Gender politics and The Brisbane Sound  
Scott Regan, Queensland University of Technology, Australia.

I already knew what to do! DIY, identity and the politics of information  
Paula Wolfe, United Kingdom.

The Joys of Oppression: Manchester’s City Fun Fanzine and the Sexual Politics of Post-Punk  
David Wilkinson, Manchester Metropolitan University, United Kingdom.

Sala de Ensaio 2 [Rehearsal Room 2], Casa da Música, Porto

4.1 Fashion and art: gender and artistic underground cultures  
Organizer/Chair: Maria Lucia Bueno, Arts and Design Institute, Federal University of Juiz de Fora, Post-Graduate Programs in Arts, Culture and Languages and Social Sciences, Minas Gerais, Brazil.

Grayson Perry as Claire: a fashion Iconic at the art world  
Claudia de Oliveira, Federal University of Rio de Janeiro, Post-Graduation Program in Arts, School of Fine Arts, Brazil.

Fashion, gender and social rise in the early twentieth century. High fashion women: from artisans to prestigious professionals  
Maria Lucia Bueno, Arts and Design Institute, Federal University of Juiz de Fora, Post-Graduate Programs in Arts, Culture and Languages and Social Sciences, Brazil.

The portraits of the couturier: Dener Pamplona Abreu and the uses of photography  
Maria Claudia Bonadio, Arts and Design Institute, Federal University of Juiz de Fora, Post-Graduate Program in Arts, Culture and Languages, Brazil.

From defining what elegance is to a youthful appearance: transformations in women’s culture and fashion in the 70s  
Elisabeth Murilho, Arts and Design Institute, Federal University of Juiz de Fora, Post-Graduate Programs in Arts, Culture and Languages and Social Sciences, Brazil.

The Soho Scene and the aesthetic transformation in British fashion in early 90s  
Henrique Grimaldi Figueredo, Arts and Design Institute, Federal University of Juiz de Fora, Minas Gerais, Brazil.

Sala 2 [Room 2], Casa da Música, Porto
1.2 ‘Pow Pow’: Punk, gender, pedagogy and cut’n’mix
Chair: Paula Guerra, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Natural’s Not In It: The Transformative Impact of Punk, DIY Media Production and Critical Pedagogy
David Gracon, Eastern Illinois University, Department of Communication Studies, United States of America.

“Woman…a fragmented image…”: Female participation in the Thessaloniki DIY music-making scene
Alexandra Karamoutsiou, Aristotle University of Thessaloniki, Greece.

Question of gender in the work of singer-songwriter Christina Rosenvinge at the context of post-Franco Spain
Marika Ahonen, University of Turku, Finland.

Gendered participation in 1970’s punk in Finland: Lack of female musicians and fanzine makers
Juho Hänninen, University of Helsinki, Finland.

Heino - Über Alles!?
Andre Rottgeri, Universität Passau (German Linguistics), Germany.

Cibermúsica [Cybermusic], Casa da Música, Porto

2.2 Genealogy, Style and Place: from the street to the archives
Organizer/Chair: Giacomo Bottà, University of Helsinki, Finland.

The translocal punk archive manifesto: archiving to preserve and to create subcultural identity
Mara Persello, Universität Potsdam, Germany.

Dressing up to be all this: gender politics in 1980s Italian Goth
Simone Tosoni, Università Cattolica del Sacro Cuore, Italy.

‘Hipster’ as an external label
Lorenzo Caglioni, Università Cattolica del Sacro Cuore, Italy.

Ich bin zu cool für dich: Östro 430 and the Düsseldorf punk scene in the late 1970s and their legacy
Giacomo Bottà, University of Helsinki, Finland.

“Even if you cannot sing, even if you cannot play”…Do-It-Yourself!: The 1980’s Brazilian music scene and the emergence of Brock
**3.2 Masculinity domination, local scenes and (a contested) authenticity**

**Chair:** Lucy Robinson, School of History, Art History and Philosophy, University of Sussex, United Kingdom.

Performance, gender and (in)authenticity in/of Czech emo subculture

**Martin Hermansky**, Faculty of Humanities, Charles University, Czech Republic.

**Mujeres Creando And Censorship In Brazil**

**Fellipe Eloy Teixeira Albuquerque**, Master in History of Art - UNIFESP, Brazil.

**Ana Martins**, Institute of Sociology, Faculty of Arts and Humanities of University of Porto, Portugal.

**Paula Guerra**, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

This is not world for women?

**Paolo Favero**, Visual and Digital Cultures Research Center (ViDi), Dept. of Communication Studies, Faculty of Social Sciences, University of Antwerp, Belgium.

**Ligia Lavielle Pullés**, Department of Art History, Faculty of Humanities - Universidad de Oriente, Santiago de Cuba, Cuba.

Friendships and sharehouses, DIY and commercialisation: Music communities, identities and the growth of the indie pop/rock music scene in Perth, Western Australia

**Christina Ballico**, Queensland Conservatorium Research Centre, Griffith University, Australia.

**Sala de Ensaio 2 [Rehearsal Room 2], Casa da Música, Porto**

**4.2 ‘Have a Nice Day with Mirrors and Reflexes’: the cinematographic narratives of the alternative**

**Chair:** Airi-Alina Allaste, Tallinn University, Estonia.

The Sonic Orchestration of a Cinema of Attractions: Siouxsie and the Banshees’ ‘Carousel’

**Samantha Bennett**, The Australian National University, Australia.

‘Becoming-animal’ through the lens: Gendered DIY dynamics in environmental cinema

**Adrian Konik**, Department of Media & Communication, Faculty of Arts, Nelson Mandela University, South Africa.

mommy/’s issues: a reading of the mother’s role in Xavier Dolan’s films (J’ai tué
ma mère [2009], Mommy [2014], and Juste la fin du monde [2016]
Pedro Craveiro, University of California, Santa Barbara, United States of America.

Dead in Absentia: the lack of a perfect female Hollywood Character
Vanessa Sousa, CITCEM/ Faculty of Arts and Humanities of the University of Porto, Portugal.

Media Animal and Movies in the Anthropocene – values, differences and representation
Ilda Teresa de Castro, Institute of Philosophy of Language (IfilNova), Faculty of Social and Human Sciences (FCSH) of the New University of Lisbon (UNL), Portugal.

Sala 2 [Room 2], Casa da Música, Porto

17h00 - 17h30 – Pause
[For reasons inherent to the organization of Casa da Música, KISMIF Conference will not be able to make its KISMIF Coffee-Breaks available on 4 July 2018. However, Casa da Música has a bar/restaurant where all the participants can drink coffee, etc.]

17h30 - 19h15 – PARALLEL SESSIONS

1.3 Tribulations and Movements: Hybridity and differences in postcolonial artistic and musical scenes
Chair: Simone Pereira de Sá, Media Studies Department - Fluminense Federal University, Brazil.

A (de)(post)colonialist proposal of musical scene
Tobias Queiroz, Department of Communication of the Rio Grande do Norte State University, Brazil.

Notes for a historical perspective of the music scene in Porto Alegre
Belisa Zoehler Giorgis, Feevale University, Brazil.

Armenian popular music and its underground world
Ioana Pinzariu, Department of Jazz-Pop Composition, National University of Music Bucharest, Romania.

FEEL IT HEAVY: dialogues between RAP and Heavy Metal in Brazil
Jonas Pilz, Fluminense Federal University, Brazil.
Rômulo Vieira da Silva, Fluminense Federal University, Brazil.

Italian folk music: the contemporary scene of traditional music in Italy, a path through migration and hybridization
Luca Romani, Independent Researcher, Italy.

Cibermúsica [Cybermusic], Casa da Música, Porto

2.3 Historicity, retromania and reinvention of popular music
Chair: Christina Ballico, Queensland Conservatorium Research Centre, Griffith University, Australia.
The role of record stores in Porto music scenes
Fernán del Val, Institute of Sociology, University of Porto.

Boots and braces, quarrel in the pub: An approach to the far right ‘nationalist’ rock in Spain
David Álvarez, Department of Journalism and New Media, Universidad Complutense de Madrid, Spain.

“Patriotisms” of Polish popular music
Piotr Zanko, University of Warsaw, Faculty of Education, Poland.
Miroslaw Peczak, University of Warsaw, Faculty of Education, Poland.

Building an ark: how Birmingham 1968 made its own entertainment
Ian Francis, Flatpack Projects, United Kingdom.

Sala de Ensaio 10 [Rehearsal Room 10], Casa da Música, Porto

3.3 Gender, Metal, Inequalities
Organizer/Chair: Catherine Hoad, College of Creative Arts, Massey University Wellington, New Zealand.

Organizer/Chair: Pauwke Berkers, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands.

Polar Fate: Metal masculinities at the Southern edge of the world.
Catherine Hoad, College of Creative Arts, Massey University Wellington, New Zealand.

‘Gotta let go?’ Women and popular music heritage
Asya Draganova, Birmingham School of Media, Birmingham City University, United Kingdom.
Paul Long, Birmingham School of Media, Birmingham City University, United Kingdom.

From Enslavement to Obliteration: Extreme Metal’s Problem with Women
Jasmine Shadrack, School of the Arts, University of Northampton, United Kingdom.

Gender Inequality in Metal Music Production: A Global Trend Analysis
Pauwke Berkers, Department of Arts and Culture Studies, Erasmus University Rotterdam, The Netherlands.
Julian Schaap, Arts and Culture Studies, Erasmus University Rotterdam, The Netherlands.

Women music creators: Gender-based boundaries for songwriters, composers and music producers in the Netherlands
Eefje Smeulders, Department of Media & Communication, Erasmus University Rotterdam, The Netherlands.
Pauwke Berkers, Department of Arts and Culture Studies, Erasmus University Rotterdam, The Netherlands.

Sala de Ensaio 2 [Rehearsal Room 2], Casa da Música, Porto
4.3 ‘In the Beginning There Was Heart’. Liminality and ubiquity of contemporary artistic creations
Chair: Gina Arnold, University of San Francisco, United States of America.

Riding Down the H@rd Road: DIY approaches to Documenting Punk as Political Resistance
Roy Wallace, University of Northampton, United Kingdom.

‘Rest in Peach’. The relevance of emojis in the gender maneuvering of language
Chiara Modugno, ERMeCC - Erasmus Research Centre for Media, Communication and Culture, Italy.

Distributed Cognition in Dance: Artistic Skills in Social Interaction
Dafne Muntanyola-Saura, Autonomous University of Barcelona, Catalonia, Spain.

Negotiating gender affordances
Witold Wachowski, Philosophy and Sociology Department, University of Warsaw, Poland.

Sala 2 [Room 2], Casa da Música, Porto
19h30 - 20h00 - FLASH BOOK LAUNCHES
Price: Free.

'The Raincoats', by J. Pelly.

**Description:** In 1979, from the basement of a London squat, the Raincoats reinvented what punk could be. They had a violin player. They came from Portugal, Spain, and England. Their anarchy was poetic. Working with the iconic Rough Trade Records at its radical beginnings, they were the first group of punk women to actively call themselves feminists. In this short book - the first on the Raincoats - author Jenn Pelly tells the story of the group's audacious debut album, which Kurt Cobain once called 'wonderfully classic scripture'. Pelly builds on rare archival materials and extensive interviews with members of the Raincoats, Sleater-Kinney, Bikini Kill, Hole, Scritti Politti, Gang of Four, and more. She draws formal inspiration from the collage-like The Raincoats itself to explore this album's magic, vulnerability, and strength.

**Descrição:** Em 1979, e a partir de um squat londrino, as Raincoats reinventaram o potencial do punk. Elas tinham um violinista. Elas vieram de Portugal, Espanha e Inglaterra. A sua anarquia era poética. Ao trabalhar com a icónica 'Rough Trade Records' nos seus primórdios radicais, elas foram o primeiro grupo de mulheres punk a denominar-se ativamente como feministas. Neste pequeno livro - o primeiro sobre as Raincoats - a autora Jenn Pelly conta a história do audacioso álbum de estréia do grupo, ao qual Kurt Cobain chamou de “escrita maravilhosamente clássica”. Pelly baseia-se em materiais raros de arquivo e entrevistas extensas com as integrantes das Raincoats, dos Sleater-Kinney, das Bikini Kill, dos Hole, dos Scritti Politti, dos Gang of Four, e muitos mais. Jenn Pelly inspira-se formalmente na colagem - tal como as Raincoats - para explorar a magia, a vulnerabilidade e a força deste álbum.
‘Siouxsie and the Banshees’ Peepshow’, by Samantha Bennett.

Description: In 1978, Siouxsie and the Banshees declared ‘We don’t see ourselves in the same context as other rock n’ roll bands’. A decade later, and in the stark aftermath of a devastating storm, the band retreated to a 17th-century mansion house in the deracinated Sussex countryside to write their ninth studio album, Peepshow. Here, the band absorbed the bygone, rural atmosphere and its inspirational mise en scène, thus framing the record cinematically, as Siouxsie Sioux recalled, ‘It was as if we were doing the whole thing on the set of The Wicker Man’. Samantha Bennett looks at how Siouxsie and the Banshees’ Peepshow is better understood in the context of film and film music (as opposed to popular music studies or, indeed, the works of other rock n’ roll bands). Drawing upon more than one hundred films and film scores, this book focuses on Peepshow’s deeply embedded historical and aesthetic (para)cinematic influences: How is each track a reflection of genre film? Who are the various featured protagonists? And how does Peepshow’s diverse orchestration, complex musical forms, atypical narratives and evocative soundscapes reveal an inherently cinematic record? Ultimately, Peepshow can be read as a soundtrack to all the films Siouxsie and the Banshees ever saw. Or perhaps it was the soundtrack to the greatest film they never made.

Descrição: Em 1978, a Siouxsie e os Banshees declararam “Nós não nos vemos no mesmo contexto que as outras bandas de rock n’roll”. Uma década depois, e após uma tempestade devastadora, a banda retirou-se para uma mansão do século XVII na região rural de Sussex para escrever o seu nono álbum de estúdio: “Peepshow”. Aqui, a banda absorveu o passado, a atmosfera rural e a sua mise en scène inspiradora, enquadrando o registo cinematicamente como recorda Siouxsie Sioux: “Era como se estivéssemos a fazer a coisa toda no cenário de The Wicker Man”. Samantha Bennett analisa como é que o “Peepshow” da Siouxsie e os Banshees se compreende melhor segundo o contexto do filme e da música de filme (em oposição aos estudos de música popular ou, na verdade, aos trabalhos de outras bandas de rock n’roll). Com base em mais de cem filmes e bandas sonoras de filmes, este livro foca-se nas influências históricas e (para)cinemáticas estéticas profundamente enraizadas em “Peepshow”: Como é que cada faixa é um reflexo de um tipo de filme? Quem são os vários protagonistas? E como é que a orquestração diversificada de “Peepshow”, as formas musicais complexas, as narrativas atípicas e as paisagens sonoras evocativas revelam um registro inerentemente cinematográfico? Em última análise, “Peepshow” pode ser lido como uma banda sonora de todos os filmes que a Siouxsie e os Banshees já viram. Ou talvez tenha sido a banda sonora do maior filme que eles nunca fizeram.

Cibermúsica [Cybermusic], Casa da Música, Porto

(FLASH BOOK LAUNCHES)
20h00 - 20h30 – SHOWCASE, by The Raincoats
Price: Free.

Description:
The Raincoats: 'Within a minute, they seem to have trashed every female stereotype in rock and roll... I was amazed' – Griel Marcus, 'Rolling Stone' 1980.
The Raincoats, seminal post-punk band, 'godmothers of grunge' and inspiration to a generation of riot grrrls, are celebrating over three decades of doing things the way they think they should be done. In 1977 Gina Birch and Ana da Silva met and formed The Raincoats and their journey has led them to becoming one of the most important underground bands Britain has ever produced. The Raincoats created a sound that, while inspired by punk and rock music that had come before was uniquely and uncompromisingly powerful and female, and which has held a fascination over all those lucky enough to have stumbled across it. The famous story is of course that of Kurt Cobain travelling to the Rough Trade shop in Talbot Road in 1992 in an attempt to replace his worn out copy of The Raincoats LP, a trip that in the end led to reissues of the band's back catalogue and the offer of a tour with Nirvana that sadly never took place. The Raincoats have always impressed; in 1980 John Lydon announced in Trouser Press, 'rock’n’roll is shit...music has reached an all-time low – except for The Raincoats.' The Raincoats inspire in their fans a kind of generous enthusiasm and genuine respect that is rare and difficult to explain. Kim Gordon of Sonic Youth in the sleeve-notes to the 1993 reissue of Odyshape, 'It was The Raincoats I related to most. They seemed like ordinary people playing extraordinary music. (...) They had enough confidence to be vulnerable and to be themselves without having to take on the mantle of male rocker punk rock aggression...or the typical female as sex symbol avec irony or sensationalism. Thus, together with a Q&A session and the launch of his book, The Raincoats structure the central programming of KISMIF Conference 2018 - crowning it with a unique moment on Portuguese soil - a showcase. Ana da Silva returns to her homeland bringing Gina Birch to this special moment of celebration of the underground, riot girl and DIY cultures with the decisive contribution of a Portuguese woman.
Descrição:
The Raincoats, banda seminal pós-punk, “madrinhas do grunge” e inspiração para uma geração de gritos de revolta, estão celebrando mais de três décadas a fazer as coisas da maneira que acham que devem ser feitas. Em 1977, Gina Birch e Ana da Silva conheceram-se e formaram as Raincoats e a sua jornada levou-as a tornarem-se uma das mais importantes bandas underground que a Inglaterra já produziu. As Raincoats criaram um som que, apesar de inspirado pelo punk e rock que havia chegado antes, era único e intransigentemente poderoso e feminino, e que mantendo um fascínio sobre todos aqueles que tiveram a sorte de esbarrar nele. A famosa história é, claro, a de Kurt Cobain que viajou para a loja Rough Trade em Talbot Road em 1992, numa tentativa de substituir a sua cópia desgastada do The Raincoats LP, uma viagem que no final levou a reedições do catálogo de retorno da banda e a oferta de uma tournée com os Nirvana que infelizmente nunca aconteceu. As Raincoats sempre impressionaram; em 1980 John Lydon declarou, na Trouser Press, que “o rock’n’roll é uma merda... a música alcançou um o ponto mais baixo de sempre- exceto com as Raincoats.” As Raincoats inspiram nos seus fãs uma espécie de generoso entusiasmo e respeito genuíno que é raro e difícil de explicar. Kim Gordon, dos Sonic Youth, nas notas da capa da reedição de Odyshape de 1993, disse que “Elas pareciam pessoas comuns a tocar música extraordinária. (...) Elas tinham confiança suficiente para serem vulneráveis e para serem elas mesmas, sem ter que assumir a máscara da agressão masculina do rock/punk rock...ou o da típica mulher como símbolo sexual com ironia ou sensacionalismo.” Assim, juntamente com uma sessão de Q&A e o lançamento do seu livro, as Raincoats estruturam a programação central da KISMIF Conference 2018 – coroando-a com um momento único em solo português – um showcase. Ana da Silva regressa à sua terra natal trazendo Gina Birch para este momento especial de celebração do underground, do riot girl e das culturas DIY com o contributo decisivo de uma mulher portuguesa.

Website: www.theraincoats.net
Instagram: @the.raincoats
Facebook: https://www.facebook.com/theraincoats.net
Twitter: @RaincoatsThe

Cibermúsica [Cybermusic]. Casa da Música, Porto
21h30 - 23h00 - SCREENING of the documentary ‘Don’t Break Down, a film about Jawbreaker’, directed by Tim Irwin and Keith Schieron
Price: 3 € (or free by ticket presentation to the gig of Vítor Rua).
Film in english.

Description: In 2007, 11 years after one of the most influential American punk bands, Jawbreaker, called it quits, the three members (Blake Schwarzenbach, Chris Bauermeister, and Adam Pfahler) reconnect in a San Francisco recording studio to listen back to their albums and even perform together one last time. Don’t Break Down tells the story of this band, showing their members’ interpretations on their journey and addressing issues such as the inner band turmoil, health issues, and the aftermath of signing to a major label. The documentary features interviews with Billy Joe Armstrong, Steve Albini, Jessica Hopper, Graham Elliot, Chris Shifflet, Josh Caterer, and more.

Descrição: Em 2007, 11 anos depois de uma das bandas punk americanas mais influentes, Jawbreaker, ter terminado, os três membros (Blake Schwarzenbach, Chris Bauermeister e Adam Pfahler) voltaram a encontrar-se num estúdio de gravação em São Francisco para ouvir os seus álbuns e até mesmo atuar juntos uma última vez. “Don’t Break Down” conta a história desta banda mostrando os relatos dos seus membros acerca do seu trajeto e abordando temas com a turbulência interna da banda, problemas de saúde e as consequências de assinar por uma grande editora. O documentário conta ainda com entrevistas a Billy Joe Armstrong, Steve Albini, Jessica Hopper, Graham Elliot, Chris Shifflet, Josh Caterer, entre outros.

Auditório IAC [Auditorium IAC], Teatro Rivoli, Porto
23h00 - 00h00 - GIG ‘Vítor Rua interprets Telectu’

Artist: Vítor Rua.
Price: 5 €. The ticket includes entry to the screening of the documentary ‘Don’t Break Down, a film about Jawbreaker’.

Description: The duo Telectu was formed in 1981 by Vítor Rua and Jorge Lima Barreto. In this multimedia concert, Vítor Rua will recreate compositions of this iconographic duo, on guitar. From the first album Belzebu to the Evil Metal or À lagardere, Rua will make a musical revisit of Telectu. A Sonosphere Telectu! Three and a half decades after its original release, Belzebu inaugurates the Holuzam catalog, a label linked to the Flur record store in Lisbon - itself an inescapable epicenter of all the attention devoted to the most experimental electronics - which should bring back to the present other essentials titles of the impressive discography erected over the years by Telectu, long gone from the catalog. This reissue also motivates the return to the stage: tomorrow, at the Teatro Maria Matos, in Lisbon, Vítor Rua will present together with António Duarte the repertoire of Belzebu as this has never been heard. In order to fill Jorge Lima Barreto’s disappearance, Rua recruited an old ally of the group who, moreover, was also a kind of guardian of the technological estate that over the years was marking the different phases of Telectu’ (Rui Miguel Abreu).

Vítor Rua (b. 1961) began his career in the late 1970s with a series of interventions that changed the face of Portuguese pop/rock. In 1980, he founded the rock group GNR. In 1981, formed with Jorge Lima Barreto the duo Telectu, group of improvised music and live electroacoustic. In this work with Telectu he met great international figures of improvisation (Daniel Kientzy, Elliott Sharp, Chris Cutler, Jac Berrocal, Carlos Zingaro, Jean Sarbib, Louis Sclavis, Ikue Mori, Sunny Murray, Paul Rutherford, Paul Rutherford, Evan Parker, Barry Altschul, Giancarlo Schiaffini, Gerry Hemingway, Tom Chant, Herb Robertson, Han Bennink) affirming himself as experimentalist and polyartist. In 1987, in an act of autodidactic determination, he devoted himself to the study of contemporary musical notation. His work is characterised by a variegated, embryonic post-modernism and an empiricist rejection of cultural confines, and reflects a transition from structured improvisation to strict composition. Virtuosos interpreters, like Daniel Kientzy, John Tilbury, Frank Abbinanti, Peter Bowman, Kathryn Bennetts, Peter Rundle, Giancarlo Schiaffini, Bernnini Quartet, Remix Ensemble and OrquestrUtópica, have been played his music by around the world in national and international concerts and festivals.
Descrição: O duo Telectu foi formado em 1981 por Vítor Rua e Jorge Lima Barreto. Neste concerto multimédia, Vítor Rua irá recriar composições deste iconográfico duo, em guitarra. Do primeiro disco Belzebu, passando por Evil Metal ou À lagardere, Rua fará uma revisitação musical de Telectu. Uma Sonosfera Telectu! 'Três décadas e meia depois do seu lançamento original, Belzebu inaugura o catálogo da Holuzam, etiqueta ligada à loja de discos lisboeta Flur — ela mesmo um epicentro incontornável de toda a atenção que se vai devotando à electrónica mais experimental - que deverá trazer de volta ao presente outros essenciais e há muito descatalogados títulos da impressionante discografia erguida ao longo dos anos pelos Telectu. Esta reedição motiva também o regresso aos palcos: amanhã, no Teatro Maria Matos, em Lisboa, Vítor Rua apresentará juntamente com António Duarte o reportório de Belzebu como este nunca foi ouvido. Para colmatar o desaparecimento de Jorge Lima Barreto, Rua recrutou um velho aliado do grupo que, ainda por cima, calhou ser também uma espécie de guardião do espólio tecnológico que ao longo dos anos foi marcando as diferentes fases dos Telectu' (Rui Miguel Abreu).


Facebook: https://www.facebook.com/Telectu-162018370532953/

Sub-palco [Under Stage], Teatro Rivoli, Porto
July, 5th
From 08h30 - Registration
Waiting Room [Entrada Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

09h00 - 09h45 - PLENARY LECTURE Michael MacDonald
‘The Critical Value of Storytelling: ethnofiction film for urban ethnomusicological research’

Michael MacDonald, Department of Music, Faculty of Fine Arts and Communications, MacEwan University, Canada.
Chair: Paula Abreu, Faculty of Economics, Center for Social Studies, University of Coimbra, KISMIF Project, Portugal.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

09h45 - 10h30 - PLENARY LECTURE Lucy O’Brien
‘Holding Ground: redefining 70s feminist punk’

Lucy O’Brien, writer, music critic, radio and television broadcaster, and Professor at the University for the Creative Arts, United Kingdom.
Chair: Gina Arnold, University of San Francisco, United States of America.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

10h30 - 11h00 - Coffee-break
Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

10h30 - 11h00 - OPENING EXHIBITIONS
Price: Free.

Artist: Juuso Paaso and Juho Hänninen

Description: The arrival of punk caused an explosion of smallprint fanzines in Finland. During the period from 1977–1982 over a hundred fanzine titles began to be published. Mostly the zines’ lifespan was limited to a couple of years but few stretched to the early 1990’s. Altogether over 930 fanzine issues were published by the fanzinisters who were inspired by punk. Circa 800 of the fanzines have been digitized and are readable in the online archive ‘Oranssin pienlehtiarkisto 1977–1982’. The exhibition consists of circa 20 blow-up posters from the fanzine pages. The punk fanzines were inspired stylistically by the 1960’s underground magazines and contemporary pupil magazines and other punk fanzines. The beginning and spread of the phenomenon happened simultaneously with the spread of punk and the do it yourself -ethos. Technologically the rise of photocopying and office-sized off-set printers added fuel to the fire. The fanzines were mostly made by male fanzinisters. Less than ten titles were made by a female lead. The themes of the fanzines include but are not limited
to punk music, comics, poems and other art, and essays about popular culture and lifestyle. Music was primarily handled with interviews, essays and record and concert reviews. It was not uncommon that the interviewee wrote and laid out their own interview. Letter writing and the exchange of fanzines (and records) created a network of connected punks in a sparsely populated country. In addition to mail, the fanzines spread in punk related events such as festivals. More common were editions from tens to hundreds. Unique editions were neither completely uncommon. During the peak years 1978-1981 the fanzines created an unofficial public sphere that was independent from other hobbies, occupations and political parties. The punk fanzines were followed by hardcore punk fanzines that are yet to be explored.

Oranssi Ry is a Helsinki based grassroots organization that was established by a squatting collective in 1990. In the 63 apartments Oranssi administers the organization provides housing for under 25-year-old and underprivileged persons. From 2014 Oranssi has run a cultural space in Suvilahti (Helsinki) that provides space for practicing during the daytime and music events in the evenings. The archive was put together by avid DIY-organizers Juuso Paaso and Juho Hänninen. In addition, Juuso Paaso is a diverse musician who made his MA thesis about Finnish underground and punk print media (2015). Juho Hänninen is a bachelor of economic and social history and an ex-fanzinister himself (2012-2017) who has continued archiving Finnish punk music, artefacts and oral history.

Descrição: A chegada do punk causou uma explosão de pequenas impressões na Finlândia. No período mediado entre 1977-1982, mais de cem títulos de fanzines começaram a ser publicados. Na sua maioria, o tempo de vida dos fanzines foi limitada a poucos anos mas alguns distenderam-se até ao começo dos anos 1990. Ao todo, mais de 930 edições de fanzines foram publicadas por fanzineiros inspirados pelo punk. Cerca de 800 das fanzines foram digitalizadas e encontaram-se no arquivo online “Oranssin pienlehtiarkisto 1977-1982”. Nesta exposição, apresentaram-se cerca de 20 blow-up posters das páginas dos fanzines. Os fanzines punk foram estilisticamente inspirados pelas revistas underground, revistas contemporâneas estudantis e outros fanzines de punk dos anos de 1960. O começo e a divulgação do fenômeno aconteceu simultaneamente com a divulgação do punk ethos – o do-it-yourself. Tecnologicamente, a ascensão das fotocopiadoras e das impressoras industriais escritório fora determinantes para a “explosão” dos fanzines. Os fanzines eram maioritariamente feitos por homens. No total deste acervo, somente 10 títulos foram feitos por uma liderança feminina. Os temas dos fanzines incluíram assuntos relacionados com a música punk, a banda desenhada, a poesia e outras artes, ensaios sobre a cultura popular e estilos de vida. A música era primordialmente abordada através de entrevistas, da resenha de gravações e das reportagens de concertos. Não era incomum que o entrevistado escrevesse a sua própria entrevista. A escrita de cartas e a troca de fanzines (e gravações) criou uma rede de punks conectados num país escassamente populoso. Para além do correio, as fanzines eram divulgadas em eventos relacionadas com o punk como festivais. Durante os anos de pico do movimento - de 1978-1991 -, os fanzines criaram uma esfera pública não oficial que era independente de outros lazeres, ocupações ou partidos políticos.


Website: [http://oranssi.net/pienlehdet/lehdet.html](http://oranssi.net/pienlehdet/lehdet.html)
Description: Roy Wallace argue that the overarching Grand Narrative concept of the modernist period may prove useful in a ‘post-modern’ era as a significant challenge to the fragmented, banal and often redundant relativism of the post-modern imaginary characteristic. The construction of a narrative necessarily requires a ‘structure’ even if this is an ‘anti-structural’ approach. To deny this universal element of image construction may be regarded as a means to depoliticise the potential of montage posters to motivate collective action which is the central element to the anarcho-punk DIY ethic. To ‘document’ then can also be regarded as a ‘political’ act in reference to ‘definitions of power relationships’ to represent one’s own identity, culture and activities. DIY montage posters works around PUNK faced numerous challenges and resistance both internally and externally, that few other types of underground cultural production processes in the late twentieth century had to face in the archiving of its own history.


Descrição: Roy Wallace argumenta que o abrangente conceito de Grande Narrativa do período modernista pode ser útil numa era pós-moderna como um desafio para o fragmentado, banal e por vezes redundante relativismo da pós-modernidade. A construção da narrativa requer necessariamente uma “estrutura” mesmo que seja uma abordagem “anti-estrutura”. Negar este elemento universal de construção da imagem pode ser considerado como um meio de despolitizar o potencial dos cartazes para motivar ação coletiva – o que é um elemento central para ética DIY anárquica-punk. “Documentar” pode então também ser considerado como um ato ‘político’ por referência às ‘definições de relações de poder’ para alguém representar a sua própria identidade, cultura e atividades. Os cartazes DIY trabalham à volta do PUNK e ao seu enfrentamento de vários desafios e resistências - ambos internamente e externamente, que outros tipos de processos produção de cultural underground nos fins do século XX tiveram que enfrentar para a construção da sua própria história.


Website: www.punkscholars.net
www.trans-states.org
www.monadjournal.com

5th-7th July 2018
Room For One More [208],
Faculty of Arts and Humanities of the University of Porto, Porto
RIDING DOWN THE HARD ROAD.
‘Photo Exposition about Hipster Culture’
Artist: Lorenzo Caglioni

Description: Re-born in the early 2000nds in Brooklyn, NYC to ironically define a group of alternative young people, the concept of ‘Hipster’ has now become a big container to describe very different kinds of people, practices, tastes and places widespread in big cities all over the world. It is used to denote both alternative and mainstream aspects of the urban culture, to talk about emerging creative boroughs and gentrification processes. In identification dynamics, the word is used to indicate either uniqueness or conformity. Referring to youth culture, to define ‘edgy/trendy/cool modern people in step with the times and young people affected by the fascination for the past. So what do these different meanings have in common? It seems to be difficult to make sense of the word ‘hipster’, especially from a sociological perspective, but at the same time we cannot deny its importance, since it is widespread used, especially amongst the Millennials’ generation, to express intersubjective comprehensible meanings. Hence my personal journey begins. These photos tell a story on the contemporary hipster, returning an image of common cultural tendencies within some places, such as flea markets and neighbourhoods known as ‘hipster’ or ‘cool areas’ in Milan and in London, where I’m leading a sociological research about this topic. This is a story of details and juxtapositions. Details, such as elements of fashion and style, specific objects, pieces of design, meaningful behaviours and gestures, bodies: close-ups and reiterations within the slideshow. Juxtapositions, i.e. matches or contrasts: between handmade craft and vintage, generational combinations, gender, sexual orientation and ethnic differences.

Lorenzo Caglioni is a Sociology Ph.D. student at Università Cattolica of Milan, still running an ethnographic research on “Hipster areas” in Milan and London, supported by visual materials.
Descrição: Nascido no início dos anos 2000 em Brooklyn, NYC, para definir ironicamente um grupo de jovens alternativos, o conceito de “hipster” tornou-se um grande chapéu para descrever tipos muito diferentes de pessoas, práticas, gostos e lugares muito difundidos em grandes cidades em todo o mundo. O termo é usado para denotar aspectos alternativos e tradicionais da cultura urbana, para falar sobre distritos criativos emergentes e processos de gentrificação. Na dinâmica de identificação, a palavra é usada para indicar singularidade ou conformidade. Referindo-se à cultura jovem, para definir as pessoas modernas/trendy/cool em sintonia com os tempos e os jovens afetados pelo fascínio pelo passado. Então, o que têm em comum estes diferentes significados? Parece ser difícil dar sentido à palavra “hipster”, especialmente a partir de uma perspetiva sociológica, mas ao mesmo tempo não podemos negar a sua importância, uma vez que é amplamente utilizada, especialmente entre a geração dos Millennials, para expressar significados intersubjetivos compreensíveis. Por isso, assim começa a minha jornada pessoal. Estas fotografias contam uma história sobre o hipster contemporâneo, retornando uma imagem de tendências culturais comuns em alguns lugares, como mercados e bairros conhecidos como “hipsters” ou “áreas cool” em Milão e Londres, onde eu estou a desenvolver uma investigação sociológica sobre este tema. Esta é uma história de detalhes e justaposições. Detalhes, como elementos de moda e estilo, objetos específicos, peças de design, comportamentos e gestos significativos, corpos: close-ups e reiterações. Justaposições, ou seja, combinações ou contrastes: entre o artesanal e o vintage, combinações geracionais, gênero, orientação sexual e diferenças étnicas.

Lorenzo Caglioni é estudante de doutoramento na Università Cattolica de Milão, que desenvolve uma investigação etnográfica acerca das “Áreas Hipster” de Milão e Londres, suportado por materiais visuais.

5th-7th July 2018
Room For One More [208], Faculty of Arts and Humanities of the University of Porto, Porto
1.4 ‘Dance Yourself Together’: Electronic dance music, parties, protest and revolution
Chair: Pauwke Berkers, Department of Arts and Culture Studies, Erasmus University Rotterdam, The Netherlands.

Electronic dance music street parties in São Paulo: body and space politics
Simone Luci Pereira, Communication Department - Paulista University, Brazil.
Ozzie Gheirart, Communication Department - Paulista University, Brazil.

Belgrade Indie Pop and Electronic Dance music scenes
Vladimir Petkovic, Griffith University, Department of Sociology, Australia.

Lesboqueer Culture in electronic dance music scene in Spain
Teresa Lopez Castilla, Universidad de Jaén, Spain.

Dancing on the ridge of the pharmacopornographic regime: an ethnography of pleasures in Berlin and Milan club scenes
Enrico Petrilli, University of Milan Bicocca, Italy.

You can’t be what you can’t see - Women and DIY electronic music culture in Dublin.
Caroline Ann O’Sullivan, Dublin Institute of Technology, Ireland.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

2.4 ‘One Day It Will Please Us to Remember Even This’: Nostalgia, materiality and popular music culture
Chair: Mary Fogarty, Department of Dance, School of the Arts, Media, Performance & Design, York University, Canada.

Material world? Archiving Popular Music in the digital age
Andy Linehan, British Library Sound Archive, United Kingdom.

I’ll Be Your Mirror: Reflecting Diversity in the Subcultural Archive
Nico Rosario, King’s College London, United Kingdom.

‘Don’t Wanna Hold Your Hand’: A Secret History of the Beatles’ Influence on Post-Punk Women Musicians
Christine Feldman-Barrett, Griffith University, Australia.

Rituals of Rebellion: Theorizing The Beatles, Girl Culture, and (Anti) Heritage Popular Music Tourism
Marlie Centawer, Queen’s University, Canada.

Passion, Demos and Tapes - A cartography of the Portuguese indie labels and musical scenes (1977-2017)
Luiz Alberto Moura, Faculty of Social Sciences and Humanities, New University of Lisbon, Portugal.

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto
3.4 ‘Ask the Angels’: DIY cultures, underground music scenes and alternative lifestyles
Chair: Catherine Strong, School of Media and Communication, RMIT University, Australia.

We Have Never Been Urban: Experimental Music-Making, DIY Politics and the Aestheticization of Place
Geoff Stahl, Media Studies Programme, Victoria University of Wellington, Aotearoa, New Zealand.

‘Seriously, what is your real job?’ Being a musician in the independent music scene: strategies for career management
Ana Oliveira, ISCTE-IUL – University Institute of Lisbon, DINAMIA’CET-IUL, IS-UP, Portugal.
Paula Guerra, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Conscious, professional, strategic. Musical DIY in digital networks era
Francesco D’Amato, Department of Communication and Social Research, University of Rome ‘La Sapienza’, Italy.

DiY and Independence as means of cultural resistance and artistic production
Maria Auriemma, University of Napoli “L’Orientale”, Italy.

Creating a Magic World: Punk, DIY Culture, and Feminist Ethics in Contemporary Turkey
Fulden İbrahimhakkıoğlu, Department of Philosophy, Middle East Technical University, Turkey.

Eighties indie pop, DiY punk and gender: blurring the norms
Pete Dale, Manchester Metropolitan University, United Kingdom.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

4.4 (R)Evolution in Style Now!
Chair: Airi-Alina Allaste, Tallinn University, Estonia.

Pretty in punk: female bodies and identity performance in the pit
Sonja Žakula, Institute of Ethnography SASA, Serbia.

My body tour: networks of re-existence of non-hegemonic bodies in Brazilian YouTube
Simone Evangelista Cunha, Media and Cultural Studies Department, Fluminense Federal University, Brazil.
Luiza Bittencourt, Media and Cultural Studies Department, Fluminense Federal University, Brazil.
Gabriela Gelain, Communication Sciences Department, Unisinos University, Brazil.

When Gucci Goes To Harlem: consumption and identity through the crossings of fashion and Hip-Hop
Rômulo Vieira da Silva, Fluminense Federal University, Brazil.
Zombie walk and psycho carnival: a gothic runway in Brazil
Adriane de Paula Majczak Linhares, University Center of Curitiba – UNICURITIBA, Brazil.
Cley Fabiano Linhares, University Tuiuti of Paraná – UTP, Brazil.

Portugal Fashion: City, culture and innovation with new clothes
Celeste Reis, Faculty of Arts and Humanities of the University of Porto, KISMIF Project, Portugal.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

5.1 ‘Let’s Submerge’: Pedagogy, fanzines and other artifacts
Chair: Lisa Nikulinsky, Griffith University, Australia.

The use of fanzines as pedagogical tools in the University: fostering DIY cultures and academic research
Minerva Campion, Political Science, Pontificia Universidad Javeriana, Colombia.

Czech Feminist Zines: Postsocialist and postsubcultural?
Karel Sima, Institute of Ethnology, Charles University, Czech Republic.

Why Diverse Zines Matter: A Case Study of the POC Zines Project
Melanie Ramdarshan Bold, Information Science, University College London (UCL), United Kingdom.

Whose Culture? Fanazines, Politics and Identity
Matthew Worley, University of Reading, Subcultures, Popular Music and Social Change Network, United Kingdom.

Practice of drawing: an attempt making (sexual) difference
Yuen Yi Lo, Faculty of Education, University of Macau, China.

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto
Description: Debut novel by the writer Jeder Janotti Junior, ‘Levedação’ is inspired by the caustic style of underground literature to tell the story of Paulo, a Recife doctoral student who puts his backpack and stops in the city of Montreal, Canada, because of a doctorate sandwich fellowship. Dwelling in a strange country, with no friends or intimacy with the local language, Paulo finds himself faced with a deep estrangement that sets him on an inner journey, on sleepless nights, watered by beer, music, elucubrations, academic readings, and ephemeral relationships.

Descrição: Romance de estreia de Jeder Janotti Junior, “Levedação” é Inspirado no estilo cáustico da literatura underground. A obra conta a história de Paulo, um estudante recifense de doutoramento que realiza intercâmbio em Montreal, no Canadá. Ao morar num país estranho, sem amigos ou familiaridade com a língua local, Paulo acaba por enfrentar um profundo estranhamento que o leva a fazer uma jornada interior, através de noites sem dormir, cerveja, música, elucubrações, leituras académicas e relações efêmeras.
**PERFORMANCE:** ‘Hildeleop (Anglo-Saxon for War Song)’, by Paul Mazzitelli, Sound Artist, United Kingdom.

**Description:** This acousmatic composition uses a mixture of Musique Concrète and Berlin School sequences to create a layered soundscape with rich timbre that explores sonic extremes of the auditory spectrum. The six movements of this work are analysed throughout in real-time with a custom FFT (Fast Fourier Transform) geometer that will create visual representations of frequency phases. Further to this both sound texture and musical form are used in juxtaposition, where the audio material is realised from excerpt recordings of opera soprano, building site, tank microphone, broken electronic drum machine and Japanese string instruments. Finally, synth textures are created using multiple sequencing techniques along with convolution reverbs and various delay and echo methods.

**Descrição:** Esta composição acusmática utiliza uma mistura de sequências provenientes do Musique Concrète e Berlin School para criar uma paisagem sonora que explora os extremos sonoros do espectro auditivo. Os seis movimentos deste trabalho são analisados em tempo real com um geómetro personalizado FFT (Fast Fourier Transform) que irá criar representações visuais das fases de frequência. A textura sonora e a forma musical são usadas em justaposição, onde o material áudio é elaborado a partir de gravações de trechos de ópera, locais de obras, microfones de tanque, baterias eletrônicas quebradas e instrumentos de cordas japoneses. Finalmente, as texturas de sintetizador são criadas usando várias técnicas de sequenciamento, juntamente com reverbs de convolução e vários métodos de atraso e eco.

Room Anti The Top [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto

Website: https://tigrepapel.pt/
Facebook: https://www.facebook.com/tigrepapel.pt/
Website: http://www.kismifconference.com/en/

5th-7th July 2018
Room At The Top [Sala de Reuniões 1], Faculty of Arts and Humanities of the University of Porto, Porto
13h30 - 14h00 – OPENING EXHIBITIONS
‘Fairytale in the bookstore’

Artist: Tigre De Papel feat. KISMIF

Bookstore | Exhibition
Price: Free

Description: Tigre de Papel is a bookshop that stands out due to its sales of new and used books, manuals and school material, as well as a set of other articles, such as games, postcards, illustration, posters, etc. It seeks to be a space where that one long searched book, where smaller independent labels can find room and where school manuals are reused and circulated. We usually note that books are not spent, and that whilst its true that readers search for books, it is also true that books search for their readers – some lasting a lifetime, and some only one sitting, some on the bedside table, others stored away. As any other good, though, books can be sold and purchased, be carried from hand to hand, so that their stories are never fully finished. A book can have the trace of those who wrote in it, the yellow tint of the years, the spirit of an age or the key to understand what is coming, but is not spent by the thousand times its read. Buying it second hand is the same as reusing it, saving the trees and other resources needed for them - with many surely forgotten books in some attic or drawer, waiting to be awaken. Besides this, Tigre de Papel has a small auditorium where various kinds of events regularly take place – from launchings to discussions about books, activities for children and thematically varied debates, concerts, poetry readings, etc. We seek to be, then, a place of meeting, making books live through the healthy debate of ideas they raise. Being located in a Lisbon neighbourhood, our choices live off of the local dynamics, as well as contributing to it – that is also its function and its role. Tigre de Papel feat. KISMIF is one more avenue of freedom in Porto, seeking to engage dialog with the world, society, music and diversity. It is a space of books, papers, fanzines, and an extension of the Conference – where books once again meet their readers, throwing tracks, paths, affections and belongings.

Descrição: A Tigre de Papel é uma livraria que se distingue por vender livros novos e usados, manuais e material escolar, bem como um conjunto de outros artigos, como jogos, postais, ilustrações e cartazes, etc. Pretende ser um espaço onde seja possível encontrar aquele livro que há muito se procura, onde se promove editoras mais pequenas e independentes e onde, ao nível dos manuais escolares, se fomenta igualmente a reutilização e a circulação de livros em segunda mão. Costumamos dizer que os livros não se gastam e que se é verdade que os leitores procuram livros, também é certo que os livros procuram os seus leitores. Livros há que duram uma vida e outros que se devora de um trago. Os que ficam na mesa-de-cabeceira e os que se arrumam, para nunca mais lhes pegar. Mas, como qualquer outro bem, os livros podem também ser comprados e vendidos, circular de mão em mão, de maneira a que a sua leitura nunca fique definitivamente terminada. Um livro usado pode ter o rasto de quem o anotou, exibir a cor amarela dos anos, conter o espírito de uma época ou a chave para compreender o que aí vem, mas não se gasta por ser mil vezes lido. Comprá-lo em segunda mão equivale a reutilizá-lo, poupando o abate de novas árvores e o dispêndio de outros recursos. E não faltando, certamente, livros esquecidos num qualquer arrependimento ou sótão, à espera de ser acordados da sua letargia. Além da atividade livreira, a Tigre de Papel dispõe de um pequeno auditório onde realiza, com regularidade, eventos de diversos tipos – desde lançamentos e conversas sobre livros, atividades para crianças e debates sobre temas diversos até projeções de cinema, concertos, leituras de poesia, etc. Pretendemos também ser, portanto, um lugar de encontro, fazendo os livros viver também através do saudável debate de ideias que suscitam. Localizando-se a Tigre de Papel num bairro de Lisboa, as nossas escolhas vivem bastante da dinâmica local, ao mesmo tempo que procuramos também contribuir para essa mesma dinâmica. É essa também a função de um espaço como a Tigre de Papel. A Tigre de Papel feat. KISMIF é mais uma avenida de liberdade (e de possibilidade) para o diálogo com o mundo, com a sociedade, com a música e com a diversidade. Trata-se de um espaço de livros, papéis, fanzines como prolongamento da Conference – onde os livros vão ao encontro novamente dos seus leitores, traçando trajetos, percursos, afetos e pertenças.
‘Not All Girls like Pink’
Artist: Helena Granjo
Price: Free

Description: Not all girls like pink, not all girls like romantic comedies, not all girls want to be pretty little princesses, but strong warrior queens instead, and that’s how I look at these wonderful performers on a big stage sometimes in front of thousands of people; that’s how I look at the happy girls in the audience, headbanging, crowdsurfing without a care in the world, without worrying if they had put some make up on, if the clothes are getting dirty, if the hair looks in place. I want to show women being themselves in an alternative environment, free of stereotypes and prejudice, seen as equals whether on a stage or on a moshpit somewhere. Through my photographs I hope people can feel the strength and the energy, the emotion and depth that all these people that pass before my eyes exude. Through these photographs I hope to inspire other women, other girls to be whatever they want, whoever they want.

Helena Granjo describes herself like this: ‘I’m a self-taught photographer with a degree in English and German, could have been a teacher but due to some circumstances in my life I decided to find myself a normal job to pay the bills. As an attempt to overcome this “normality” and as I always loved music and photography, in 2008 I decided to start photographing concerts I went, nothing serious using a small camera, just something to improve my experience as a fan. I started out going to small concerts of friends that had bands and after a while I began doing photo reports for some online media and attending bigger gigs. In 2011 I bought a new and better camera and started photographing in a more serious way, concerts, festivals and dance shows, plays, mainly related to alternative themes or cultures. I work with some online media like Vice Portugal, Festivais de Verão, Rua de Baixo and last year I published a small photography book printed in Riso called ‘Music is a big fucking deal’.”
Descrição: Nem todas as raparigas gostam de rosa, nem todas as raparigas gostam de comédias românticas, nem todas as raparigas querem ser princesas bonitinhos, mas rainhas guerreiras fortes, e é assim que eu vejo estas artistas maravilhosas num grande palco às vezes na frente de milhares de pessoas; é assim que eu olho para as raparigas felizes na plateia, a fazer headbanging e crowdsurfing no mundo sem se importar, sem se preocupar se elas colocaram alguma maquiagem, se as roupas estão sujas, se o cabelo está no lugar. Eu quero mostrar as mulheres sendo elas mesmas num ambiente alternativo, livre de estereótipos e preconceitos, vistas como iguais num palco ou num moshpit algures. Através das minhas fotografias, espero que as pessoas sintam a força e a energia, a emoção e a profundidade que exalam todas estas pessoas que passam diante dos meus olhos. Através dessas fotografias, espero inspirar outras mulheres, outras raparigas a serem o que quiserem, quem quiserem.

Helena Granjo descreve-se assim: ‘sou uma fotógrafa autodidata, com diploma em inglês e alemão, poderia ter sido professora, mas devido a algumas circunstâncias da minha vida, decidi arranjar um emprego normal para pagar as contas. Como uma tentativa de superar essa ‘normalidade’ e como eu sempre amei música e fotografia, em 2008 decidi começar a fotografar concertos a que assistia, nada de sério, usando uma câmara pequena, apenas algo para melhorar a minha experiência como fã. Eu comecei a ir a pequenos concertos de amigos que tinham bandas e depois de um tempo começei a fazer reportagens fotográficas para alguns meios de comunicação online e a participar em concertos maiores. Em 2011 comprei uma câmara nova e melhor e comecei a fotografar de forma mais séria, concertos, festivais e espetáculos de dança, peças de teatro, principalmente relacionadas com temas ou culturas alternativas. Eu trabalho com alguns médias online como Vice Portugal, Festivais de Verão, Rua de Baixo e no ano passado eu publiquei um pequeno livro de fotografia impresso em Riso chamado “Music is a big fucking deal”.

Website: https://www.facebook.com/helenagranjophotography/
https://helena-granjo.format.com/
https://www.vice.com/pt/article/mvdmvn/entremuralhas-e-entre-goticos

5th-7th July 2018
Domination Room [Bar dos Professores], Faculty of Arts and Humanities of the University of Porto, Porto
‘I’ve Been Living in the Shadows of Your Song’

**Artist:** Jubilee Street

**Price:** Free

**Description:** Music always has a personal interpretation when we listen to it depending on the situation. Our eyes and our mind are capable to imagine an amount of ideas, colours, images while we are listening to music or watching a concert. Somehow, you don’t actually need to see who’s playing, you need to see how the music “plays” in you. All the lights, all the colours, all the silhouettes, everything is just something to add into your experience. This essay is part of that experience. It’s how I see live music. Musicians hiding themselves in coloured lights and big graphic projections and craving their noisy sound in their smoking machines. Between light, colours and shadows, there will be always music. Part of these photographs were taken for Tracker Magazine between 2015 and 2017 and it’s always an open essay.

**Jubilee Street** is Marcelo Baptista, a boy from ’94 who loves everything that is visually appealing, functional and audible. He created his photographic alter ego as a way to explore and to experiment his visual ideas. Everything started when he decided to take a camera to a concert and, in the middle of the crowd, he started to photograph music. That’s how thing went through time and that’s how he started to photograph for Tracker Magazine. Apart of that, he has also a master degree in design at the University of Aveiro and he photographs for Gerador.

**Descrição:** A música tem sempre uma interpretação pessoal quando a ouvimos, dependendo da situação. Os nossos olhos e a nossa mente são capazes de imaginar uma quantidade de ideias, cores, imagens enquanto ouvimos música ou assistimos a um concerto. De alguma forma, não precisamos realmente de ver quem está a tocar, precisamos ver como a música “toca” em nós. Todas as luzes, todas as cores, todas as silhuetas, tudo é apenas algo para adicionar à nossa experiência. Este ensaio faz parte dessa experiência. É como eu vejo a música ao vivo. Músicos escondendo-se em luzes coloridas e grandes projeções gráficas e desejando o seu som barulhento nas suas máquinas. Entre luz, cores e sombras, haverá sempre música. Parte destas fotografias foram tiradas para a revista Tracker entre 2015 e 2017 e são sempre um ensaio aberto.

**Jubilee Street** é Marcelo Baptista, um menino de ’94 que ama tudo o que é visualmente atraente, funcional e audível. Ele criou o seu alter ego fotográfico como uma maneira de explorar e experimentar as suas ideias visuais. Tudo começou quando ele decidiu levar uma câmera para um espetáculo e, no meio da multidão, começou a fotografar música. Foi assim que o tempo passou e foi assim que ele começou a fotografar para a revista Tracker. Além disso, é mestre em design na Universidade de Aveiro e fotografa para a Gerador.

**Website:** [www.cargocollective.com/downonjubileestreet](http://www.cargocollective.com/downonjubileestreet)

**Facebook:** [www.facebook.com/downonjubileestreet](http://www.facebook.com/downonjubileestreet)

**Instagram:** [@downonjubileestreet](http://www.instagram.com/downonjubileestreet)

**Behance:** [www.behance.com/cmarcelofbaptista](http://www.behance.com/cmarcelofbaptista)

**Tracker Magazine:** [www.tracker-magazine.com](http://www.tracker-magazine.com)

5th-7th July 2018

**Holes Corridor [Corredor Lateral do Piso 2], Faculty of Arts and Humanities of the University of Porto, Porto**
14h00 - 14h30 - OPENING EXHIBITION
‘Gender is Dead, Pink is 4Ever’
+ BOOK LAUNCH ‘Gender is Dead, Pink is 4Ever. Gender, differences, identities and DIY cultures’, by Paula Guerra and João Leite
Price: Free.

Description: The exhibition Gender is Dead, Pink is 4Ever will bring together the most interesting publications about the genre, music and difference acquired by the Library of the Faculty of Arts and Humanities of the University of Porto, particularly with regard to cultural and artistic manifestations related to DIY cultures. Here are international reference periodicals that largely documented this period and which were recently donated to the Library, as well as some phonographic and videographic materials. It is an exhibition that will result in the launch of a book-catalog (to be presented during the exhibition). This exhibition aims to contribute to the understanding of the emergence and consolidation of (sub) (post) subcultures, concretely what gender means in this context. Despite the presence of women since the beginning of punk and the pretension of gender equality in recent years, what stands out is the existence of a persistent denial of main roles in (post) punk scenes - emerging a kind of feminine unfeasibility and invisibility. This “lack of women” in the scenes was/is felt as an outrage and as a great example of male hegemony in terms of the history of popular culture and youth cultures. Keywords: gender, feminism, music, post-feminism, queer theories, social movements, punk, post-punk, DIY cultures.

Descrição: A exposição ‘Gender is Dead, Pink is 4Ever’ aglomerará as mais interessantes publicações sobre o género, musica e diferença adquiridas pela Biblioteca da Faculdade de Letras da Universidade do Porto, particularmente no que tange às manifestações culturais e artísticas ligadas às culturas DIY. Aqui pontuam pecuniariamente jornais de referência internacional que documentaram largamente este período e que foram doados recentemente à Biblioteca, assim como alguns materiais fonográficos e videográficos. É uma exposição que resultará no lançamento de um livro-catálogo (a apresentar durante a exposição). Esta exposição visa contribuir para a compreensão da emergência e consolidação das (sub)(pós)-subculturas, concretamente no que significa o género neste contexto. Apesar da presença de mulheres desde o início do punk e da pretensão de igualdade de género vigente nos últimos anos, o que se destaca é a existência de uma persistente negação de papéis principais em cenas (pós)punk – emergindo uma espécie de inviabilidade e invisibilidade feminina. Esta “falta de mulheres” nas cenas foi/é sentida como um ultraje e como um grande exemplo de hegemonia masculina em termos da história da cultura popular e das culturas juvenis. Palavras-chave: género, feminismo, musica, pós-feminismo, teorias queer, movimentos sociais.

Curated by Ana Carolina Avillez, Isabel Leite, João Leite, Laura Gil and Marlene Borges.
5th July - 30th September 2018

Library, Faculty of Arts and Humanities of the University of Porto, Porto
14h20 - 14h40 - FLASH BOOK LAUNCHES

Price: Free.

Description: Madonna is the biggest-selling female recording artist in the world and one of our greatest living pop stars. With each pioneering album she has consistently reinvented her music and her image, transcending the world of pop to become a global cultural icon. In 2018, unbelievably, she is hitting her 60th birthday – yet she still remains as relevant as ever. Lucy O’Brien’s extensive and well-researched biography looks at Madonna the artist, offering a detailed analysis of her music with input from acclaimed musicians and producers, as well revealing interviews from her intimate inner circle. She follows Madonna from her difficult childhood and those frenetic early years in New York, through the shocks and scandals of the 1990s Sex era to her twenty-first-century incarnation as an outspoken activist. Providing a fascinating insight into her life, relationships and what motivates her as a woman and an artist, Madonna: Like an Icon is the definitive biography of one of the biggest stars in the world.

Descrição: Madonna é a artista feminina mais vendida do mundo e uma das maiores pop stars vivas. Com cada álbum, Madonna consistentemente reinventou a sua música e a sua imagem, transcendendo o mundo da pop para se tornar um ícone cultural global. Em 2018, inacreditavelmente, ela faz 60 anos - mas ainda continua relevante como sempre. A extensa e bem pesquisada biografia de Lucy O’Brien aborda Madonna, a artista, oferecendo uma análise detalhada da sua música com a contribuição de músicos e produtores aclamados, além de revelar entrevistas do seu círculo íntimo. Ela acompanha Madonna desde a sua infância difícil e aqueles frenéticos primeiros anos em Nova Iorque, através dos choques e escândalos da década de 1990, a era do sexo à sua encarnação do século XXI como uma ativista declarada. Fornecendo uma visão fascinante da sua vida, dos seus relacionamentos e o que a motiva como mulher e artista, Madonna: Like a Icon é a biografia irrevogável de uma das maiores estrelas pop do mundo.
‘She bop: the definitive history of women in popular music’, by Lucy O’Brien.

Description: Popular music grew out of ragtime, vaudeville, and the blues to become global mass entertainment. Yet nearly eighty years after Ma Rainey and Bessie Smith first blazed a trail, have their successors achieved the recognition and affirmation they deserve? Or has the only way to success been to slot into salable images of the cute babe or sexy chanteuse? She Bop II, now fully revised and updated, is the classic hands-on history of women in rock, pop, and soul - on stage, on camera and working behind the scenes in a male-dominated industry. Billie Holiday, Ella Fitzgerald, Dusty Springfield, Patti Smith, Madonna, Joni Mitchell, Whitney Houston, Courtney Love, Alanis Morissette, Destiny’s Child - all the key names are here. But She Bop II refuses to look at women artists simply as personalities, problems, or victims. From Dream Babes to rock chicks, riot grrrls and ragamuffins, She Bop is the uncompromising story of women as creators and innovators. With a feminist perspective added to her incredibly detailed knowledge of the stars and their music, and including an abundance of personal interviews, Lucy O’Brien’s book was the first truly comprehensive overview of women in popular music. Since it was first published in 1995, it has garnered worldwide acclaim. This new edition includes an additional chapter and dozens of extra interviews, covering trends such as girl power, Lilith Fair rock, and the rise of the corporate Diva.

Descrição: A música popular cresceu a partir do ragtime, do vaudeville e do blues para se tornar entretenimento global das massas. No entanto, quase oitenta anos depois de Ma Rainey e Bessie Smith abrirem caminho pela primeira vez, as suas sucessoras alcançaram o reconhecimento e a afirmação que merecem? Ou o único caminho para o sucesso foi usar imagens vendáveis da “rapariga querida” ou da “cantora sexy”? She Bop, agora totalmente revisto e atualizado, é a clássica história de mulheres no rock, pop e soul - no palco, na câmera e a trabalhar nos bastidores de uma indústria dominada por homens. Billie Holiday, Ella Fitzgerald, Dusty Springfield, Patti Smith, Madonna, Joni Mitchell, Whitney Houston, Courtney Love, Alanis Morissette, Destiny’s Child - todos os principais nomes estão aqui. Mas She Bop recusa-se a olhar para as mulheres artistas simplesmente como personalidades, problemas ou vítimas. Desde Dream Babes, rock chicks, riot grrrls passando pelas ragamuffins, She Bop é a história intransigente de mulheres como criadoras e inovadoras. Com uma perspetiva feminista adicionada ao seu conhecimento incrivelmente detalhado das estrelas e da sua música, incluindo uma abundância de entrevistas pessoais, o livro de Lucy O’Brien foi a primeira visão verdadeiramente abrangente das mulheres na música popular. Desde que foi publicado pela primeira vez em 1995, foi aclamado mundialmente. Esta nova edição inclui um capítulo adicional e dezenas de entrevistas extras, cobrindo tendências como girl power, Lilith Fair rock e a ascensão da Diva corporativa.

Library, Faculty of Arts and Humanities of the University of Porto, Porto
14h40 - 15h00 - LIVE ACT ‘Contrassexual Guitar’

**Artist:** Berlau.

**Price:** Free.

**Description:** In the universe of pop music the electric guitar has long been seen as an object connected to the promotion of masculinity. The iconic use of the instrument by Jimi Hendrix, Keith Richards or Pete Townshend, or Prince’s controversial “Purple Rain” solo in 2007 Super Bowl final, come to mind. The shape of the instrument and the way it is characteristically placed next to the musician’s body explain, in a way, that connection. On the other hand, certain developments of its sonic range and the central place it historically occupied in an aesthetic deeply influenced by sexism, heteronormativity and misogyny also contributed to the phallocentric connotation of the electric guitar. This performance aims to deconstruct the electric guitar as a phallic extension of the musician, while questioning sex and gender binarism, following the notion of contrassexualty proposed by Paul B. Preciado. It’s a 35 minute electric guitar solo in which the instrument positioning and its relation to the musician’s body is reconfigured. Also a set of objects is used, as dildos for a renewed activation of the whole electric guitar’s body.

Berlau is a sonorous project by Fernando Ramalho that moves through various musical fields and experimental sounds, from the exploration of the drone to the work with field recordings or to free improvisation, trying to construct a proper language in the electric guitar approach. Your work can be heard in [https://berlau.bandcamp.com](https://berlau.bandcamp.com). Fernando Ramalho, guitarist and music producer, was born in Lisbon in 1975. Following a musical journey that began in the early 1990s, he is currently developing several projects, in particular Berlau, a project that moves through various experimental music and sound fields, from drone exploration to work with field recordings or to free improvisation, trying to build a language of his own in the approach to electric guitar.

Descrição: No universo da cultura pop, a guitarra elétrica é desde há muito um objeto simbolicamente conotado com a afirmação da masculinidade. Vem à memória o uso icônico da guitarra elétrica por músicos como Jimi Hendrix, Keith Richards ou Pete Townshend ou o controverso solo de Prince em Purple Rain no intervalo da final do Super Bowl de 2007. O formato do instrumento e o modo como caracteristicamente é posicionado junto ao corpo do músico explicam, em parte, essa conotação. Por outro lado, certos desenvolvimentos da sua sonoridade e – num fenômeno que alguns designam por cock rock – o lugar central que foi historicamente ocupando numa estética muito atravessada pelo sexismo, a heteronormatividade e a misoginia contribuíram também muito para a fama falocêntrica da guitarra elétrica. Esta performance pretende desconstruir a guitarra elétrica enquanto extensão fálica do músico, ao mesmo tempo que questiona os binarismos de sexo e gênero, na senda da noção de contrassexualidade de Paul B. Preciado. Trata-se de um solo de guitarra elétrica, com uma duração de cerca de 25 minutos, em que se procura reconfigurar o posicionamento do instrumento e a sua relação com o corpo do músico, bem como em que se recorre a um conjunto de objetos, como dildos de uma renovada ativação de todo o corpo da guitarra elétrica.

Berlau é um projeto sonoro de Fernando Ramalho que se move por vários campos musicais e sonoros experimentais, da exploração do drone ao trabalho com field recordings ou à livre improvisação, procurando construir uma linguagem própria na abordagem da guitarra elétrica. Os seus trabalhos podem ser ouvidos em [https://berlau.bandcamp.com](https://berlau.bandcamp.com). Fernando Ramalho, guitarrista e produtor musical, nasceu em Lisboa em 1975. Após uma jornada musical que começou no início dos anos 90, desenvolve atualmente vários projetos, em particular Berlau, um projeto que se move através de vários campos musicais e sonoros experimentais, desde exploração de drones para trabalhar com gravações de campo ou para improvisação livre, tentando construir uma linguagem própria na abordagem da guitarra elétrica.

**Website:** [https://berlau.bandcamp.com](https://berlau.bandcamp.com)

.Library, Faculty of Arts and Humanities of the University of Porto, Porto
15h00 - 15h45 - PLENARY LECTURE: John Robb

John Robb, musician, editor, radio broadcaster and writer, member and founder of the band Membranes, editor of the website 'Louder Than War', United Kingdom.

Chair: Matthew Worley, University of Reading, Subcultures, Popular Music and Social Change Network, United Kingdom.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

15h45 - 16h30 - Q&A SESSION: Jordan Mooney

Jordan Mooney, model, actress, emblematic figure of the English punk movement, United Kingdom.

Discussant: John Robb, musician, editor, radio broadcaster and writer, member and founder of the band Membranes, editor of the website 'Louder Than War', United Kingdom.

Chair: Matthew Worley, University of Reading, Subcultures, Popular Music and Social Change Network, United Kingdom.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

16h30 - 17h00 - Coffee-break

Gardens, Faculty of Arts and Humanities of the University of Porto, Porto
**16h45 - 17h00 - PERFORMANCE: ‘Ithaca Revisited’**
*Artist:* Andrea Copeliovitch, Arts Department of Fluminense Federal University, Brazil.

**Description:** ‘Ithaca revisited’ is based on Ulysses’ return to Ithaca in Penelope’s point of view. This man who had abandoned her for ten years now comes back claiming his possessions that include her. He kills her suitors and we suppose he destroyed her furniture. In her rage, Penelope evokes the Pomba giras, Brazilian afro-religious entities. Here those entities become two characters: Oscar Wilde’s Salome and Brazilian’s rap rocker and cyberpunk literature exponent, Fausto Fawcett’s, Katia Flavia. Katia Flavia is the narrator, she is based on a real female offender, that married this rich older kingpin. In Fawcett’s song she kills her husband and runs away in a police car; she sends a radio: “Hello, police, I am wearing an Exocet: panties!” We question if Ulysses is really the hero. Should Penelope accept him back or should she cut his head off?

**Descrição:** ‘Ithaca revisited’ baseia-se no regresso de Ulysses a Ithaca do ponto de vista de Penelope. Este homem, que a abandonou por dez anos, agora regressa reivindicando as suas posses que a incluem. Ele mata os seus pretendentes e nós supomos que ele destruiu os seus móveis. Com raiva, Penelope evoca as Pomba Giras - entidades afro-religiosas brasileiras. Aqui, essas entidades se tornam em dois personagens: Salome, de Oscar Wilde, e o expoente do rocker e do cyberpunk da literatura brasileira, Katia Flavia, de Fausto Fawcett. Katia Flavia é a narradora, e é baseada num criminoso feminino real, que se casou com um rico ‘chefão’ mais velho. Na música de Fawcett, ela mata o marido e foge num carro de polícia, enviando uma mensagem: “Olá, polícia, estou usando um Exocet: calcinha!” Questionamos se Ulysses é realmente o herói. Penélope deveria aceitá-lo de volta ou deveria cortar a sua cabeça?

_Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto_
17h00 - 18h45 - PARALLEL SESSIONS + CREATIVE WORKSHOP

1.5 ‘How Do You Dance?’ Gendered parties, post-parties and post-scenes
Chair: Robin Kuchar, Leuphana University, Lueneburg, Germany.

Varpowave as a critique of late capitalism? Genre work in an online music scene
Raphaël Nowak, Griffith Centre for Social and Cultural Research, Australia.
Andrew Whelan, University of Wollongong, Australia.

Starter pack to vaporwave: by a virtual construction of sonorities and identities of the artists Vektroid and DJ ALINA
André Filipe Cecília Malhado, Faculty of Social and Human Sciences (FCSH) of the New University of Lisbon (UNL), Portugal.

The post-party: post-modernity and utopia after the end of the party
Leonardo Felipe, UFRGS, Brazil.

‘Being human’: the practice of gender equality through a DiY ethos in free party collectives
Zoe Armour, De Montfort University, Leicester Media School, Faculty of Technology, United Kingdom.

Feminism and DIY media: the case of the Spanish free radio movement
José Emilio Pérez Martínez, Université Paris-Sorbonne, France.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

3.5 ‘Pumping (My Heart)’: Another participatory economy between individualization and collectivism
Chair: Christine Feldman-Barrett, Griffith University, Australia.

Non-mainstream economy, gender and urban area: the experiences of women actors in Turkey
Cihan Ertan, Düzce University - Department of Sociology, Turkey.
Esra Oğuz Taşbaş, Psychology, Duzce University, Turkey.

Creative dynamics: artists, places, clusters and network in Ile-de-France
Christophe Cariou, Université Sorbonne Nouvelle Paris 3, France.
Yearime Castel, Université Sorbonne Nouvelle Paris 3, France.
Fabrice Rochelandet, Université Sorbonne Nouvelle Paris 3, France.

Exploring the history of squatting activism of the 1990s in Helsinki
Vesa Peipinen, School of Social Sciences and Humanities, University of Tampere, Finland.

Losing time together in the city: creations and resistances
Rosane Preciosa, Institute of Arts and Design, Federal University of Juiz de Fora (UFJF), Brazil.
Letícia Bertagna, Institute of Arts and Design, Federal University of Juiz de Fora (UFJF), Brazil.
New forms of political activism through fake news: how people are doing with this new element at the politic game?

Vitor Lopes Resende, Estácio University Center, Juiz de Fora, Brazil.

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

4.5 ‘They’ve Got a Bomb’: Sociology is allied to the contamination of artistic movements

Chair: Cláudia Pereira, Pontifical University of Rio de Janeiro, Brazil - PUC-Rio, Brazil.

For Stronger Sociology of Literature: befriending sociology and poetics

Jan Vana, Masaryk University, Department of Sociology, Czech Republic.

‘Sing, fight, cry, pray, laugh, work and admire’: Taste Patterns of the ‘Illegitimate’ Cultural Consumer

Femke Vandenberg, Arts and Culture Studies, Erasmus University, Rotterdam, The Netherlands. Michaël Berghman, Arts and Culture Studies, Erasmus University, Rotterdam, The Netherlands. Koen van Eijck, Arts and Culture Studies, Erasmus University, Rotterdam, The Netherlands.

The self-sustainable world of Shahzia Sikander

Maria da Conceição Torres Cordeiro, Fine-Arts, Painting, FBAUL- University of Lisbon (CIEBA-FBAUL), Portugal.

Contemporary Artistic Manifestations: agenda, mapping and territoriality

Susana Januário, Faculty of Arts and Humanities of the University of Porto, Institute of Sociology, Portugal. Paula Guerra, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Artists are not social scientists: Challenges and theoretical-methodological dilemmas in the study of artistic differences

Mário Cardoso, School of Education - Polytechnic Institute of Bragança, Portugal.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.1 ‘Man Next Door’. Queer studies and identities reconstructions

Chair: Simone Luci Pereira, Communication Department - Paulista University, Brazil.

“Strike a pose”: y and gender subversions

Roney Gusmão, Center for Culture, Languages and Applied Technologies (CECULT), Federal University of Recôncavo da Bahia (UFRB), Brazil.

Queer DIY gigs as anarcha-feminist interventions

Jim Donaghey, School of History, Anthropology, Philosophy & Politics, Queen’s University Belfast, United Kingdom.
Safe(r) spaces policies and boundary management in queer DIY punk
Kirsty Lohman, University of Surrey, United Kingdom.

Queer Zines in Madrid in 1990’s
Laura López Casado, CEC-FLUL, University of Lisbon, Portugal.

Brazilian Tropic (per)Zines: feminist-queer subculture on contemporary practices of self-writing
Camila Olivia-Melo, Art&Design Department, PUC-RIO, Brazil.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

CW. ‘Cliteracy!’
Julia Boorinakis Harper, Design Department, University of California, Davis, United States of America
Glenda Drew, Design Department, University of California, Davis, United States of America
Alicia Decker, MFA Candidate, UC Davis, United States of America.

Duration: 70 minutes.

Description: Workshop which will create an inclusive, safe, explorative space for participants to make new visual work that contributes to and amplifies a critical conversation about gender, beauty, equity, discrimination, reclamation and celebration, while contributing to a DIY movement through practice that is joyful, connected, community-based and empowered.

Descrição: Workshop que proporcionará um espaço inclusivo, seguro e exploratório para os participantes fazerem um trabalho visual que contribua e amplie uma conversa crítica em torno do gênero, beleza, equidade, discriminação, reivindicação e celebração, contribuindo para uma prática DIY prazerosa, conectada, baseada na comunidade e no empoderamento.

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

18h45 - 19h30 - PLENARY LECTURE: Anthony Fung
‘Performance Economy, Indie Music and Emerging DIY Music Culture in China’
Anthony Fung, professor at School of Journalism and Communication - Chinese University of Hong Kong, and School of Art and Communication - Beijing Normal University, China.

Chair: George McKay, University of East Anglia, United Kingdom.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto
Description: Since the 1970s, the concept of DIY (do-it-yourself) culture has evolved from a bluntly resistant statement of independence from dominant forms of capitalist cultural production and dissemination to a more nuanced expression of creative cultural practice. While such practice remains resistant to more mainstream forms of cultural production and consumption it has at the same time evolved a level of professionalism aimed towards ensuring cultural and, where possible, economic sustainability. In a time where the concept of the cultural industries has become commonplace across many regions of the world and where various attempts are being made to co-opt or suppress forms of cultural production based on their perceived value or threat to the status quo, DIY careers become viable ways in which to mark out and maintain DIY cultural spaces as both ethical and aesthetically meaningful. The articles that make up this special issue consider the contemporary significance of DIY careers with specific reference to young people and music-making practices in a global context.

Descrição: Desde a década de 1970, que o conceito de cultura DIY (do-it-yourself) tem evoluído, passando de uma declaração direta de independência face às formas dominantes de produção e disseminação cultural capitalista para uma expressão mais subtil de prática cultural e criativa. Embora esta prática permaneça resistente a formas mais comuns de produção e de consumo cultural, a mesma desenvolveu um nível de profissionalismo que permite garantir a sustentabilidade cultural e, quando possível, econômica. Num tempo em que o conceito de indústrias culturais se generaliza em muitas regiões do mundo e onde existem várias tentativas para cooptar ou suprimir formas de produção cultural baseadas no valor, as carreiras DIY tornam-se formas viáveis de marcar e manter os espaços culturais DIY ética e esteticamente significativos. Os artigos que compõem esta edição especial consideram o significado contemporâneo das carreiras DIY com referência específica a jovens e práticas de criação de música num contexto global.
‘Neo-Tribes. Consumption, Leisure and Tourism’, by Anne Hardy, Andy Bennett and Brady Robards, with commentary by Ross Haenfler.

**Description:** This collection brings together perspectives drawn from a range of international scholars who have conducted research into the applications of neo-tribal theory. The concept of the neo-tribe was first introduced by the French sociologist Michel Mafesoli (1996) to describe new forms of social bonds in the context of late modernity. This book critically explores the concepts that underpin neo-tribal theory, using perspectives from different disciplines, through a series of theoretically informed and empirically rich chapters. This innovative approach draws together a recently emergent body of work in cultural consumption, tourism and recreation studies. In doing so, the book critically progresses the concept of neo-tribe and highlights the strengths, weaknesses and the opportunities for the application of neo-tribal theory in an interdisciplinary way.

**Descrição:** Esta publicação reúne as perspectivas de uma série de estudiosos internacionais que realizaram pesquisas sobre as aplicações da teoria neo-tribal. O conceito de neo-tribo foi inicialmente introduzido pelo sociólogo francês Michel Mafesoli (1996), que pretendia descrever as novas formas de laços sociais na modernidade tardia. Este livro explora criticamente os conceitos que sustentam a teoria neo-tribal, pois usa perspectivas de diferentes disciplinas através de uma série de capítulos teoricamente informados e empiricamente ricos. Esta abordagem inovadora reúne um corpo de trabalho emergente em estudos de consumo cultural, de turismo e de recreação. Ao fazê-lo, o livro aborda criticamente o conceito de neo-tribo e destaca as forças, fraquezas e as oportunidades para a aplicação da teoria neo-tribal de forma interdisciplinar na sociedade contemporânea.
+ Flash DJ Set, by Rüdiger Esch.

Description: Just like Memphis is the heartland of rock and roll, Dusseldorf is regarded as the Mecca for electronic music. The capital of North Rhine-Westphalia became the center of an analog electronic movement from the early 1970s to the mid-1980s. Electri_City uncovers the myths and realities of the bands emerging from the artistic backdrop of a wealthy German post WWII modernistic city and explores the emergence of the electronic scene in Dusseldorf, which fostered a creative explosion that influenced musicians and artists worldwide. ‘La Düsseldorf’, of the legendary band from Düsseldorf, begins with a recording of cheering football fans, perhaps from the local stadium that is home to Fortuna Düsseldorf. The sampled fan choruses seem to echo the euphoric excitement with which listeners and critics well beyond Germany’s borders received the first Electri_city sampler. It is also advance praise of sorts – and absolutely justifiably: Electri_city II launches listeners on an intelligent and sophisticated roller coaster ride through one of the most integral chapters of recent German music history.

Descrição: Assim como Memphis é o coração do rock and roll, Dusseldorf é considerada a Meca da música eletrônica. Desde o início dos anos 70 até meados dos anos 80, a capital da Renânia do Norte-Vestfália tornou-se no centro de um movimento eletrónico analógico. “Electri_City” revela os mitos e as realidades das bandas que surgiram no contexto artístico de uma cidade alemã rica pós Segunda Grande Guerra; e explora o surgimento da música eletrônica em Dusseldorf, que promoveu uma explosão criativa que influenciou músicos e artistas por todo o mundo. “La Düsseldorf”, da lendária banda de Düsseldorf, começa com uma gravação de fãs de futebol, talvez do Estádio ao Fortuna de Düsseldorf. Os coros de fãs parecem ecos da excitação eufórica com a qual ouvintes e críticos, bem para além das fronteiras da Alemanha, receberam o primeiro sampler “Electri_city”. É também um elogio antecipado - e absolutamente justificável: “Electri_city” lança os ouvintes numa inteligente e sofisticada viagem em montanha-russa através de um dos capítulos mais importantes da história recente da música alemã.

Cibermúsica [Cybermusic], Casa da Música, Porto
20h30 - 00h00 - KISMIF CONFERENCE DINNER + DJ Set

DINNER: ‘This Ain’t No Picnic. This is a Banquet! This is Lust!’

**Description:** On July 5th, 2018, all participants of KISMIF Conference 2018 can gather at the official Dinner of KISMIF Conference. The KISMIF Conference Dinner will be held in Clube Universitário do Porto. The building, dating from the end of the 19th century, owned by the University of Porto, was recovered by the architect Fernando Távora. A recovery that, for the “quality and refinement”, deserved the prize João de Almada. The interior of the house keeps details that respect and highlight the long history of the building, especially the fabulous halls decorated with elegance, refinement and comfort. Outdoor, the scenery is bucolic. Surrounded by abundant vegetation, as well as romantic taste, the building invites you to long walks through the magnificent gardens. The menu will have vegan options and will include an assortment of starters, one main course, desserts, drinks, coffee. Dinner will be accompanied by the DJ Set ‘I Wanna Be Your Food’ of DJ Wreck’n’roll. A true celebration of the spirit of rock’n’roll, filled with excitement, danger, sensuality and teatralidade, these are sure to be nights not suited to the whole family.

**Descrição:** No dia 5 de julho de 2018, todos os participantes da Conferência KISMIF 2018 poderão reunir-se no jantar oficial da Conferência KISMIF. O Jantar da Conferência KISMIF será realizado no Clube Universitário do Porto. O edifício, que data de finais do século XIX, propriedade da Universidade do Porto, foi recuperado pelo Arquiteto Fernando Távora. Uma recuperação que, pela “qualidade e requinte”, mereceu o prémio João de Almada. O interior da casa mantém pormenores que respeitam e relevam a já longa história daquele edifício, com especial destaque para os fabulosos salões decorados com elegância, requinte e conforto. No exterior, o cenário é bucólico. Rodeado de abundante vegetação, bem ao gosto romântico, o edifício convida a longos passeios pelos magníficos jardins. O menu terá opções veganas e incluirá uma variedade de entradas, um prato principal, sobremesas, bebidas e café. O jantar será acompanhado pelo DJ Set ‘I Wanna Be Your Food’ do DJ Wreck’n’roll. Uma verdadeira celebração do espírito do rock’n’roll, repleta de excitação, perigo, sensualidade e teatralidade, estas noites seguramente não serão adequadas a toda a família.
**DJ SET: ‘I Wanna Be Your Food’**  
**Artist:** DJ Wreck’n’roll

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*Clube Universitário do Porto, Porto*
00h00 - 04h00 - PARTY + DJ Set
‘Be Reasonable, Demands the Impossible’

Clubbing: John Robb (feat. Jordan Mooney), A Boy Name Sue and Ricardo Salazar.

Description: In a Ballroom, we joined John Robb (feat. Jordan), A Boy Name Sue and Ricardo Salazar in an unlikely and impossible meeting. John Robb was frontman of The Membranes, the band he formed in 1977. Now frontman of punk rock band Goldblade and author of bestselling books, The Stone Roses and the Resurrection of British Pop and Punk Rock - An Oral History. In 2011 John launched the online rock music and pop culture website louderthanwar.com. Famously, he coined the term ‘Britpop.’ With his peroxide beehive, Cubist face paint and Kohl-eyed stare, Jordan Mooney provided punk with some of its most enduring - and provocative - images. Born Pamela Rooke in 1955 and raised in Seaford, Sussex, by ultra-conservative parents (her mum was a seamstress; her dad a WW2 commando), she moved to London in the mid-70s, where her fearless attitude and outré wardrobe secured her a job at Malcolm McClaren and Vivienne Westwood’s King's Road boutique, Sex. In his sets, A Boy Named Sue (name of a song by Johnny Cash) goes through musical genres like rhythm & blues, soul, surf, 60's, Latin grooves, exotic, psych, garage or punk. The host of the night, Ricardo Salazar, transmutes from day to night into a record dealer. Passionate about punk and post-punk - uncontrollable music lover - he resists and fights for the memory of rock’n’roll.


O Cantinho da Teresinha - Centro Comercial de Cedofeita [The Corner of Teresinha – Cedofeita Shopping Center], Porto
July, 6th

DIY cultures & identities

Gender, race
difference
From 10h00 – Registration
Waiting Room [Entrada Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

10h00 - 10h45 - PLENARY LECTURE: Adriana Amaral
“Children of the dark in a tropical country’: Rediscussing age, gender and race in Brazilian goth subculture in the 2010s’
Adriana Amaral, Postgraduate Programme in Communication at the University of Vale do Rio dos Sinos (UNISINOS) and Researcher at CNPq, Brazil.

Chair: Samantha Bennett, The Australian National University, Australia.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

10h45 - 11h15 - Coffee-break
Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

10h55 - 11h15 - PERFORMANCE: ‘Exploring Femininity in Poetry Films’
Artist: Virna Teixeira, King’s College London Alumni, United Kingdom.

Description: The performance explores issues around gender violence, emotion, diverse shades of female sexuality, power and seduction, and refusal in Virna Teixeira’s poems. She has created short films in her iphone where she performs her own body, or collects and edits images of external places and experiences as a setting to those poems. The process of translating these poems into visual images has worked as an empowering process for her own femininity, and as a creative reaction against female identities imposed by patriarchal models.

Descrição: Performance que explora questões relacionadas com a violência de género, as emoções, as diversas formas de sexualidade feminina, o poder e sedução, e a recusa retratados nos poemas de Virna Teixeira. Criando curtas-metragens com o seu iphone, Virna usa o seu próprio corpo ou recolhe e edita imagens de lugares e experiências externas para criar um cenário para os seus poemas. O processo de tradução desses poemas em imagens visuais funciona como um processo de fortalecimento da sua própria feminilidade e como uma reação criativa contra as identidades femininas impostas pelos modelos patriarcais.

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

C E S
11h15 - 13h00 - PARALLEL SESSIONS + CREATIVE WORKSHOP

1.6 ‘This Is Happening’: New ecologies and music interaction frameworks
Chair: Paula Abreu, Faculty of Economics, Center for Social Studies, University of Coimbra, KISMIF Project, Portugal.

“I was thinking….and then I wasn’t thinking”: The DIY festival as a compositional tool
Simon Paton, Birmingham City University, United Kingdom.

The ecological approach to live music: a critical review
Erik Hitters, Department of Media & Communication, Erasmus University Rotterdam, Netherlands.
Pauwke Berkers, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands.
Arno van der Hoeven, Department of Media & Communication, Erasmus University Rotterdam, Netherlands.

“Nobody knows what they’re doing”: entrepreneurial artists in Dutch pop music ecologies
Rick Everts, Department of Media & Communication, Erasmus University Rotterdam, The Netherlands.
Pauwke Berkers, Department of Arts and Culture Studies, Erasmus University Rotterdam, The Netherlands.
Erik Hitters, Department of Media & Communication, Erasmus University Rotterdam, The Netherlands.

Gendering Liminal Spaces in a Palestinian Music Scene
Polly Withers, Council for British Research in the Levant (CBRL), The Kenyon Institute, Palestine.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

3.6 “Dancing Backwards in High Heels in New Economies of Art”: more alternative, creative and inclusive.
Chair: Andre Rottgeri, Universität Passau (German Linguistics), Germany

DIY bridging of frameworks: Ubuntu and materialist ecological feminism
Inge Konik, Department of Philosophy, Faculty of the Humanities, University of the Free State, South Africa.

Behind the Bazaar, experience, meaning and action.
Susana Gómez Hernández, Autonomous Metropolitan University, UAM Cuajimalpa, Mexico.

Cups4Cpus: A Case Study in Sustainable DIY
David Rawalia, Computational Arts, Concordia University, Canada.

Female artists and alternative economies: the case of Amanda Palmer and crowdfunding
Beatriz Medeiros, Fluminense Federal University, Brazil.
Beatriz Polivanov, Media and Cultural Studies Department, Fluminense Federal University, Brazil.
This girl thinks she's the queen of the neighbourhood, I've got news for you she is....: Positive disruption and and re-authoring of youth mental health narratives
Lisa Nikulinsky, Griffith University, Australia.

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

4.6 ‘No More Rock’n’Roll For You’: Bodies, antibodies, styles and (sub) cultural ageing
Chair: Simone Tosoni, Università Cattolica del Sacro Cuore, Italy.

The Finnish rave scene and ageing: Rave participants’ social and cultural capital in their later life course
Roosa Kokkonen, Faculty of Social Sciences, University of Helsinki, Finland.

“I don’t go to the gigs to go to the gigs - I don’t give a shit about the gigs!”
Exploring music and older punk women
Laura Way, Sociology, University of Leicester, United Kingdom.

Music and fashion in Spain in the 80’s
Angels Bronsoms, Universidad Autónoma Barcelona, Periodismo, Spain.

Revolution Girl Style Later? The impact of DIY cultures on contemporary portrayals of girlhood
Aleksandra Kamińska, Faculty of Artes Liberales, University of Warsaw, Poland.

Punk Posturing: Furniture, Anatomy and Gender in Performance Aesthetics
Mary Fogarty, Department of Dance, School of the Arts, Media, Performance & Design, York University, Canada.

5.2 ‘Adventures Close to Home’. Passions, actions and resistances
Chair: Peter Webb, Department of Health and Social Sciences, University of the West of England, United Kingdom.

Challenging canonic orthodoxy: Do-it-yourself cultures break into religion
Guilherme Borges, University of São Paulo, Brazil.

Open Your Box: Subversion and Transformation as Heard by Admirers and Detractors of Yoko Ono’s Voice
Maximilian Spiegel, Department of Communication, University of North Carolina at Chapel Hill, United States of America.

Being Women in a ‘Classless’ Class: Everyday Life Strategies of Offender Women in Turkey
Gonul Demez, Akdeniz University - Department of Sociology, Turkey.
Cihan Ertan, Düzce University - Department of Sociology, Turkey.
Spread Your Love Like a Fever - Standing up against violence through artivism
Marta Correia, University of Porto - ILCML, CETAPS, Portugal.

Rolezinhos: resistance and leisure among the youth in Brazilian metropolises
Carla Sampaio Colares, University of Minho, Portugal.
Pedro Martins de Menezes, Faculty of Arts and Humanities of the University of Porto, Portugal.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

CW. ‘Graffiti and Pixação at School’
Fellipe Eloy Teixeira Albuquerque, Master in History of Art - UNIFESP, Brazil.

Duration: 70 minutes

Description: The workshop seeks a better understanding of the artistic scene and discussions about the aesthetic conflicts between Graffiti and Pixação in Brazil, exploring the differences between Graffiti and Pixação, the production of expression design free of social criticism, and the importance of these manifestations at schools.

Descrição: O workshop procura oferecer uma melhor compreensão em torno do cenário artístico e das discussões sobre os conflitos estéticos entre Graffiti e Pixação no Brasil, explorando as diferenças entre Graffiti e Pixação, a produção de design de expressão livre de crítica social, e a importância dessas manifestações nas escolas.

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto
13h00 - 14h00 - Lunch + RISE UP: A SCIENTIFIC INTERFACE

**BOOK: 'A Fantástica Fábrica [The Fantastic Factory]', by Leonardo Felipe.**

**Description:** A ‘Fantástica Fábrica’ [The Fantastic Factory] could be placed at an indeterminate point between genres: it’s either a memoir, ethnographic report, autofiction, and historical narrative. The book’s action takes place inside a bar that during the 1990s was the epicentre of the alternative scene of Porto Alegre, Brazil. From 1992 to 2000, Bar Garagem Hermética was as an urban heterotopia (or a temporary autonomous zone of extended duration). The venue gave shelter to many independent artistic enterprises, including comics, cinema and music. A subgenre of music was strongly associated with the place: rock gaúcho, and several subcultures had participation in the scene, like punks, headbangers, clubbers and the hip hop crowd.

**Descrição:** A ‘Fantástica Fábrica está num ponto indeterminado entre o memoir, o relato etnográfico, a autoficção e a narrativa histórica. A ação do livro dá-se dentro de um bar que durante a década de 1990 foi o epicentro da cena alternativa de Porto Alegre, Brasil. De 1992 a 2000, o Bar Garagem Hermética funcionou como uma heterotopia urbana (ou uma zona autónoma temporária de duração estendida) que deu abrigo a manifestações culturais e artísticas de caráter independente, com destaque para a banda desenhada, o cinema e a música. Um subgénero musical ficou fortemente associado ao lugar: o rock gaúcho, e diversas subculturas participaram da movimentação da casa, a exemplo de punks, headbangers, clubbers e a turma do hip hop.

**FILM: 'Short Documentary Film, Electric Reunion (Camille Pierre 2018)', by Camille Pierre, ENSAV (Ecole Nationale Supérieure d’Audiovisuel), France.**

**Description:** The film is about the foundation of a small musical community over a short period of time. Everyone’s passion for music creates common roots but the way they express them can also put into perspective what distinguishes them from one another.

**Descrição:** Filme que aborda a fundação de uma pequena comunidade musical durante um curto período de tempo. A paixão de todos pela música cria raízes comuns, mas a forma como as expressam também pode colocar em perspectiva o que os distingue uns dos outros.

*Room Anti The Top [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto.*
14h00 - 14h45 - PLENARY LECTURE: Rosa Reitsamer
“Playing with a different sex: The DIY careers of female musicians’
Rosa Reitsamer, Department of Music Sociology - University of Music and Performing Arts Vienna, Austria.

Chair: Catherine Strong, School of Media and Communication, RMIT University, Australia.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

14h45 - 15h30 - PLENARY LECTURE: George McKay

George McKay, University of East Anglia, United Kingdom.
Chair: Geoff Stahl, Media Studies Programme, Victoria University of Wellington, Aotearoa, New Zealand.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto
From 15h30 - OPENING EXHIBITION KISMIF DIY My Darling
Artists: Esgar Acelerado, Chaputa Records, Madame Zine, Mister Fields and others
Price: Free.

Description: Since the 1970’s uncommon cultural products have been produced in Portugal, many of them without official records to prove them. From comic books and graphic novels to music, from poetry to politics, there are several artists, writers and editors that, unwilling to follow the rules of official labels. Since then they have been taking the matter into their hands and working towards producing and distributing publications (many times free) that don’t fit in the bookshelves, music that is extremely loud in old-fashioned media (vinyl, K7…) and images printed with forgotten techniques, etc… Also, content-wise, there is total liberty.

Descrição: Desde os anos 70, vários produtos culturais pouco comuns têm sido produzidos em Portugal, muitos sem registos oficiais que o provem. Desde livros de banda desenhada e novelas gráficas à música, desde poesia à política, inúmeros artistas, escritores e editores se recusaram a cumprir as regras das labels oficiais. Desde então têm tomado conta do assunto, trabalhando para a produção e distribuição de publicações (muitas vezes gratuitas) que não se enquadram em prateleiras, música demasiado alta em média obsoleto (vinil, K7) e imagens imprimidas em técnicas esquecidas. Para além do mais, em termos de conteúdo, é a liberdade que impera.

6th - 7th July 2018
Mundo Fantasma [Ghost World], Shopping Center Brasilia, Porto
15h30 - 17h15 – **PARALLEL SESSIONS + CREATIVE WORKSHOP**

### 1.7 ‘Time to Get Away’: Events, festivals, meetings and transactions with music

**Chair:** Raphaël Nowak, Griffith Centre for Social and Cultural Research, Australia.
Olympia 1, Glasgow 1: Ladyfest Scotland, 2001

*J. Mark Percival*, Media, Communication and Performing Arts, Scotland.

**DIY and materialities: Street Bands in Rio de Janeiro**

*Lucimara Rett*, Federal University of Rio de Janeiro, Brazil.

**Do It Together: Collective Management of Festivals**

*Luiza Bittencourt*, Media and Cultural Studies Department of Fluminense Federal University, Brazil.

*Daniel Domingues*, Fluminense Federal University, Brazil.

**Music in the Streets of the Port Zone of Rio de Janeiro**

*Micael Herschmann*, Federal University of Rio de Janeiro, Brazil.

*Cintia Sanmartin Fernandes*, Federal University of Rio de Janeiro, Brazil.

**German punk feminist festivals’ gender politics and social space: between identity and anti-identity politics**

*Louise Barrière*, Department of Arts, University of Lorraine, France.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

### 5.3 ‘Art-I-Education’: Alternative pedagogies and artistic education

**Chair:** Pedro Costa, DINAMIA’CET - University Institute of Lisbon, ISCTE-IUL, Portugal

**Blank Canvas: (CH)Art Schools**

*Simon Strange*, Bath Spa University, United Kingdom.

**Refusals of Dismemberment: Listening to The War on Drugs through DIY Punk and Rap Collectivities**

*Jessica Schwartz*, UCLA Musicology, United States of America.

**Red shades, rhythms and biology: sonorities break with the expected in the uniqueness of being a woman**

*Daniela Franco Carvalho*, Biology Institute, Federal University of Uberlândia, Brazil.

*Elenise Cristina Pires Andrade*, Educational Department of Education-UEFS, Brazil; Faculty of Arts and Humanities of the University of Porto, Portugal.

**Masculinity and Standpoint Theory in Punk Pedagogy**

*Scott Robertson*, University of California, Los Angeles, United States of America.

**Flipping a Confucious classroom: TUA-cycling learning model in motivating university students in Taiwan**

*Shu Ching Lee*, Department of Education, National Chengchi University, Taiwan.

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto
6.1 ‘Give Me New Messages’: New modalities and forms of listening
Chair: Scott Henderson, Department of Communication, Popular Culture and Film, Brock University, Canada.

Music consumption in the streaming era: Music curation practices in Spotify
Pedro Henrique Moschetta, ISCTE-IUL – University Institute of Lisbon, Portugal.
Jorge Samuel Pinto Vieira, ISCTE-IUL – University Institute of Lisbon, Portugal.

From the ‘Cut-out Generation’ to the ‘Streaming Generation’: Cultural Intermediaries and Western Rock Music in Mainland China
Zhongwei Li, London School of Economics and Political Science, China.

Smartphone culture and urban experience: Spotify as a new modulator to music festivals
Paulo Cezar Nunes Junior, University of Itajubá, Brazil; University of Coimbra, Portugal.

Zoid filling the void: Karen Zoid and political postapartheid Afrikaans rock
Schalk van der Merwe, Stellenbosch University, South Africa.

Rock gaúcho as musical genre and recommendations on the platforms of streaming
Adriana Amaral, University of Vale do Rio dos Sinos (Unisinos), Researcher at CNPq, Brazil.
Caroline Govari Nunes, University of Vale do Rio dos Sinos (Unisinos), Brazil.
Paola Sartori, Fluminense Federal University, Brazil.

7.2 Musical Gender Artivism
Chair: Asya Draganova, Birmingham School of Media, Birmingham City University, United Kingdom.

Towards a feminist history of popular music: Re-examining writing on rock in the wake of #metoo
Catherine Strong, School of Media and Communication, RMIT University, Australia.

#VaiMalandra Anitta’s music video in digital networks: political clashes and prejudices in Brazil
Gabriela Gelain, Communication Sciences Department, Unisinos University, Brazil.
Christian Gonzatti, Unisinos, Brazil.

“Musical gender artivism” in São Paulo, Brazil: re-existences and entertainment
Rose de Melo Rocha, Post-graduation Program in Communication and Consumption (ESPM-SP), Brazil.

Gender Issues in Online Punk-Related Discussions: the Case of Post-Soviet Russia
Polina Arakcheeva, School of Cultural Studies, National Research University, Higher School of Economics, Russia.
What shot was that? Is Brazilian pop music getting out of the closet?
Gustavo Henrique Lima Ferreira, UFT - Federal University of Tocantins, Brazil.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

CW. ‘Garça Torta/ Crooked Heron: How to Write, Translate, Illustrate and Publish a Poetry Project’
Lígia Dabul, Fluminense Federal University, Rio de Janeiro, Brazil.
Virna Teixeira, King’s College London Alumni, United Kingdom.
Lua Celina [Helena Dabul de Almeida], Independent Professional, Brazil.
José de Oliveira Filho, Independent Professional, Brazil.

Duration: 70 minutes

Description: This workshop will discuss and present the bilingual poetry project ‘Garça Torta/ Crooked Heron’, by Brazilian poet Lígia Dabul. Lígia will discuss the process of making these poems during her creative residence, and how this experience affected her writing. Virna will discuss about her choices and process of publishing, advertising and presenting these projects, and she will bring other Carnaval Press’ publications to show in the workshop. Lua Celina is a Brazilian illustrator and will talk about the process of creating illustrations. Lua Celina and José de Oliveira Filho will be moderating the discussion during the workshop.

Descrição: Este workshop discutirá e apresentará o projeto de poesia bilíngue “Garça Torta/ Crooked Heron”, da poeta brasileira Lígia Dabul. Lígia discutirá o processo de elaboração desses poemas durante a sua residência criativa e como essa experiência influenciou a sua escrita. Virna discutirá sobre as suas escolhas e sobre o processo de publicação, publicidade e apresentação desses proyectos, e trará outras publicações da Carnaval Press para serem exibidas no workshop. Lua Celina é uma ilustradora brasileira e falará sobre o processo de criação de ilustrações. Lua Celina e José de Oliveira Filho moderarão ainda a discussão durante o workshop.

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

17h15 - 17h45 - Coffee-break
Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

17h15 - 17h45 - PERFORMANCE ‘Beyond’
Artist: Melissa Gan, Canada.

Description: Using the violin as a metaphor for the body, this performance explores the limited expectations we are taught through colonization of how our bodies determine our gender and our existence. The performance will move through a progression of performing ones’ expected conventions, to dysphoria of sound and gender, into a new realization of music and being. These themes will be explored both through the violin and also through artist’s personal appearance and embodiment of these feelings.

Descrição: Usando o violino como metáfora para o corpo, esta performance explora as expectativas limitadas que nos são ensinadas através da colonização de como os nossos corpos determinam o nosso género e a nossa existência. A performance abordará as
convenções esperadas de uma performance, passando pela disforia de som e género, numa nova realização da música e do ser. Esses temas serão explorados através do violino e também através da aparência pessoal da artista e da incorporação desses sentimentos. Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

17h45 - 19h30 - **PARALLEL SESSIONS + CREATIVE WORKSHOP**

**1.8 ‘Black Screen Again’: Global punk, countercultures, (post)subcultures and scenes**  
*Chair: Pete Dale*, Manchester Metropolitan University, United Kingdom.

*Fight For Equality - (Left Wing Ideas In the Czech and Slovak Punk/Skinhead Subculture)*  
*Jaroslav Novotný*, Institute of Political Studies, Faculty of Social Sciences, Charles University in Prague, Czech Republic.

*Hazlo Tu Mismo: Genesis and structure of the Punk Medallo scene in Medellin, Colombia (1985 - 2016)*  
*Ricardo Gómez*, Faculty of Humanities of Eafit University, Colombia.

*Women and Punk in Ezkerraldea: Thirty Years of Survival*  
*Angel Chaparro Sainz*, University of the Basque Country, Spain.

*Punk as social problem in Spain: youth, gender, social order and media discourse*  
*Héctor Fouce*, Department of Journalism and New Media, Universidad Complutense de Madrid, Spain.  
*David Álvarez*, Department of Journalism and New Media, Universidad Complutense de Madrid, Spain.

*Punk’s not Dead, towards forensics of Iconography: Transgression and resistance in intersecting counter-cultures’ identities*  
*Lynn Osman*, American University of Beirut, Academie Libanaise des Beaux Arts, Lebanon.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

**4.7 ‘Contaminational Demo(n)crats’. For a new practice of (diverse) taste**  
*Chair: Piotr Zanko*, University of Warsaw, Faculty of Education, Poland.

*Pure taste in popular music: The social construction of indie-folk as a performance of poly-purism*  
*Niels van Poecke*, Arts and Culture Studies, Erasmus University Rotterdam, Netherlands.

*The expression of diversity through art*  
*Emanuele Stochino*, Università degli Studi di Brescia, Italy.

*Contemporarian patriarchy: discussing gender in a creative process*  
*Andrea Copeliovitch*, Department of Arts of Fluminense Federal University, Brazil.  
*Thaiana Rodrigues da Silva*, Department of Sociology of State University of Rio de Janeiro, Brazil.
Mixtape: Medium, Message, Materiality
Mike Glennon, Dublin Institute of Technology, Ireland.

The Ethics of Aesthetics
Marta Nogueira, New University of Lisbon (UNL), Portugal.

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

5.4 Performance and activism in Brazilian musical scenes
Organizer/Chair: Simone Pereira de Sá, Media Studies Department - Fluminense Federal University, Brazil.

Musical categorizations, mediations and territorialities - rethinking the notions of identity and musical genre from a song of the musical genre known as “Pagode Baiano”
Jeder Janotti Jr., Federal University of Pernambuco (UFPE), Brazil.

Performance and everyday life in popular Brazilian peripheral music
Gabriel Albuquerque, Federal University of Pernambuco (UFPE), Brazil.
Thiago Soares, Federal University of Pernambuco (UFPE), Brazil.

Distantemente: How favela culture is accepted from afar
Camila Monteiro, University of Huddersfield, United Kingdom.

Performances and activism in funk carioca: mapping the LGBTs scene
Simone Pereira de Sá, Media Studies Department - Fluminense Federal University, Brazil.

“Musicians of the land”: Fortaleza’s MPB music scene and the strategies to consolidate a career away from the phonographic industry (1980-1985)
Fábio Freitas Marques, Institute of Social Sciences (ICS) of the University of Minho, Portugal.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.3 ‘Private Armies’. Another gendered art worlds
Chair: Claire Hodgson, Industry Development Officer, West Australian Music (WAM), Australia.

Intersections of Punk and Queer in Cinematic Expressions
Temmuz Sureyya Gurbuz, National University Ireland Galway, Ireland.

Aliens Against Alienation: How Queer Developers Subvert Gameplay (Doing It Themselves)
Roberto Cappai, University of Pisa, Italy.

Drag, Irony and Social Criticism in the Third Space – “Arisa” as a Case in Point
Ayelet Kohn, David Yellin College of Education, Israel.
Rachel Weissbrod, Bar-Ilan University, Israel.
Not gay as in happy, but queer as in fuck you - queer practices and nightlife in the city of Porto
José Miranda, Faculty of Psychology and Education Sciences - FPCEUP, Portugal.
Catarina Príncipe, Humbolt University, Portugal.

Rebel Women Breaking the Rules: Enhancing the histories of Manchester’s music worlds
Susan O’Shea, Sociology, Manchester Metropolitan University, United Kingdom.
Alison Surtees, Manchester Digital Music Archive, United Kingdom.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

C W. ‘Concert photography for music researchers using mobile phones’
Belisa Zoehler Giorgis, Feevale University, Brazil.

Duration: 70 minutes

Description: Research in music many times demands from the researcher to produce photographs in order to be able to show their points and to analyse elements from its research objects. This workshop intends to present some elementary information about concert photography and mobile photography to help music researchers to make better photographs during field research.

Descrição: A pesquisa no campo musical muitas vezes exige do investigador a produção de fotografias para poder mostrar os seus pontos de vista e analisar elementos dos seus objetos de pesquisa. Este workshop pretende apresentar algumas informações elementares sobre fotografia em concerto e fotografia móvel para ajudar os investigadores da música a fazer melhores fotografias durante a pesquisa de campo.

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto
17h00 - 19h00 – FLASH BOOK LAUNCHES


Price: Free.

Description: It is a book that celebrates 10 years of the Laboratory of Research in Cultures and Technologies of Communication (LabCult) – Fluminense Federal University, which is one of the most relevant Brazilian research center in the field of music, sound, media and technology, always positioning itself at the forefront of the area’s reflections. With chapters from researchers all over Brazil, this collection explores multiple issues linked to recent changes in ways of creating, distributing and listening music.

Descrição: A publicação celebra os dez anos de atuação do Laboratório de Pesquisa em Culturas e Tecnologias da Comunicação (LabCult), da Universidade Federal Fluminense que se tornou um dos principais polos de produção académica brasileira sobre as interfaces entre música e comunicação. Com artigos de pesquisadores de todo o país, a coletânea “Musica, som e cultura digital – perspectivas comunicacionais brasileiras” explora múltiplas questões ligadas às mudanças recentes nos modos de se criar, distribuir e ouvir música.
‘Garça Torta [Crooked Heron]’, by Lígia Dabul

Description: Brazilian poet Lígia Dabul attended an artistic residence in Monsanto, Portugal, a program related to Universidade de Coimbra. The result was this collection of poems, translated by Virna Teixeira. The cover was illustrated by Lua Celina. The book was launched in Rio de Janeiro, Fortaleza, and is now in its second edition.


Mundo Fantasma [Ghost World], Shopping Center Brasília, Porto
19h45 - 20h30 – FLASH BOOK LAUNCHES
‘No Future: Punk, Politics and British Youth Culture, 1976-84’, by Matthew Worley.
Price: Free.

Description: ‘No Feelings’, ‘No Fun’, ‘No Future’. The years 1976-84 saw punk emerge and evolve as a fashion, a musical form, an attitude and an aesthetic. Against a backdrop of social fragmentation, violence, high unemployment and socio-economic change, punk rejuvenated and re-energised British youth culture, inserting marginal voices and political ideas into pop. Fanzines and independent labels flourished; an emphasis on doing it yourself enabled provincial scenes to form beyond London’s media glare. This was the period of Rock Against Racism and benefit gigs for the Campaign for Nuclear Disarmament and the striking miners. Matthew Worley charts the full spectrum of punk’s cultural development from the Sex Pistols, Buzzcocks and Slits through the post-punk of Joy Division, the industrial culture of Throbbing Gristle and onto the 1980s diaspora of anarcho-punk, Oi! and goth. He recaptures punk’s anarchic force as a medium through which the frustrated and the disaffected could reject, revolt and re-invent. Offers a multifaceted reading of British punk and its related cultures to allow for a new understanding of punk’s cultural and political influence. Uses punk as a lens to examine the changing socio-economic and political conditions of the UK in the 1970s and 1980s, demonstrating how culture reflects and perhaps shapes social and political change.

Descrição: “No Feelings”, “No Fun”, “No Future”. Os anos 1976-1984 viram o punk emergir e evoluir como moda, forma musical, atitude e estética. Contra um contexto de fragmentação social, violência, alto desemprego e mudança socioeconómica, o punk rejuvenesceu e re-energizou a cultura jovem britânica, ao inserir vozes marginais e ideias políticas na pop. Fanzines e editoras independentes brotaram; a ênfase no ‘faça você mesmo’ permitiu a formação de cenas locais pra além das expressães mediaticamente por Londres. Este foi o período do Rock Against Racism e os espetáculos de caridade para a Campanha de Desarmamento Nuclear e da greve dos mineiros. Matthew Worley mapeia todo o espectro do desenvolvimento cultural do punk, desde os Sex Pistols, Buzzcocks e Slits até ao pós-punk de Joy Division; a cultura industrial de Throbbing Gristle até à diáspora do anarco-punk dos anos 80, Oi! e do gótico. Worley recaptura a força anárquica do punk como um meio através do qual os descontentes poderiam rejeitar, revoltar-se e reinventar-se. Oferece uma leitura multifacetada do punk britânico e as respetivas culturas de forma a permitir uma nova compreensão da influência cultural e política do punk. Usa o punk como uma lente para examinar as condições socioeconómicas e políticas em mudança do Reino Unido nos anos 1970 e 1980, demonstrando como é que a cultura reflete e potencia a mudança social e política.
‘The Routledge Companion to Popular Music History and Heritage’, by Sarah Baker, Catherine Strong, Lauren Istvandity and Zelmarie Cantillon

Description: ‘The Routledge Companion to Popular Music History and Heritage’ examines the social, cultural, political and economic value of popular music as history and heritage. The focus of the collection is on the relationship between popular music and the past, exploring how the changing nature of the past in post-industrial societies plays out in the field of popular music, for example through an increased emphasis on nostalgia, old music and old formats. It also examines questions of representation, inclusion and the way that power relations in broader society influence our understanding of the past.

‘PC-Press book launch event - Twilight of the Mortals’, by Peter Webb.

Description: Twilight of the Mortals is a coffee-table size, art-quality book featuring the incredible photography work of long time Killing Joke confidant, Mont Sherar. Published by Pc-Press, this book documents the period of the original line up of the band when they re-united after the untimely death of bassist Paul Raven who had originally replaced Martin Glover (Youth) initially in mid-1982. The period from 2008 to the present day is presented in a beautifully printed and designed book that comes in paper back and hardback deluxe formats. The book presents 200 plus photos and over 250 pages of both the group and it’s individuals, all taken and processed by Sherar from his unique position as a ‘fly on the wall’ photographer with the band over a 7 year period. The book is a riot of colour, energy and intimate images of the band in many different and previously unseen settings. This is a truly rare and unique view and representation of a band, who even in their twilight years are at the top of their creative powers, having produced a trilogy of albums that ended with the best ever selling Killing Joke record ‘Pylon’. A beautiful document of the band. With commentary and analytical text from some leading and insightful writers; John Robb (The Membranes and Louder Than War), Rahman Baloch, Fletcher Stewart, Big Paul Ferguson, Martin ‘Youth Glover,’ Jaz, Mont Sherar, and Pete Webb.

Descrição: ‘The Routledge Companion to Popular Music History and Heritage’ avalia o valor social, cultural, político e econômico da música popular enquanto história e patrimônio. O foco deste livro está na relação entre a música popular e o passado, explorando como a natureza mutável do passado nas sociedades pós-industriais se desenrola no campo da música popular, por exemplo, através de uma ênfase crescente na nostalgia, na música antiga e nos formatos antigos. Ele também examina questões de representação, inclusão e o modo como as relações de poder na sociedade mais ampla influenciam nossa compreensão do passado.

Descrição: “Twilight of the Mortals” é um livro de uma qualidade artística superdimensionada que apresenta fotografias incríveis do confidente de longa data dos Killing Joke, Mont Sherar. Publicado pela Pc-Press, este livro documenta o período da formação original da banda quando eles se reuniram após a morte prematura do baixista Paul Raven, que havia sido originalmente substituído por Martin Glover (Youth) em meados de 1982. O período de 2008 até os dias atuais é apresentado num livro belamente impresso e desenhado que vem em capa de papel e capa dura de luxo. O livro apresenta mais de 200 fotos e mais de 250 páginas, tanto do grupo quanto dos membros, sendo que todas foram tiradas e processadas por Sherar, através da sua posição exclusiva de fotógrafo fly on the wall durante um período de sete anos. O livro é uma profusão de cores, de energia e de imagens intimas da banda em cenários
inéditos. Esta é uma visão verdadeiramente rara e única de representar uma banda, que está no topo dos seus poderes criativos, tendo produzido uma trilogia de álbuns que terminou com o maior disco de sucesso dos Killing Joke, “Pylon”. Um belo documento da banda. Com comentários e textos analíticos de alguns escritores importantes e perspicazes; John Robb (“The Membranes” e “Louder Than War”), Rahman Baloch, Fletcher Stewart, Big Paul Ferguson, Martin ‘Youth Glover’, Jaz, Mont Sherar e Pete Webb.

Cibermúsica [Cybermusic], Casa da Música, Porto

Price: Free.
Film in english.

Description: A documentary video history of the development of aesthetic and political aspects of the Belgian punk movement firmly rooted in a DIY ethos which relied on individual spontaneous contributions outside of any social or commercial structures. This activity had particular characteristics of social affluence different to other similar movements elsewhere in Europe but argues that this small diverse punk scene had a valuable impact on facilitating the growth and development of the punk scene world-wide.

Descrição: Um documentário videográfico histórico acerca de aspetos estéticos e políticos do movimento punk belga firmemente enraizado num ethos DIY. ethos fortemente relacionado com contribuições individuais espontâneas fora de qualquer estrutura social ou comercial. Esta atividade tinha características particulares de afluência social diferente de outros movimentos similares em outras partes da Europa. No entanto, essa pequena e diversificada cena punk teve um valioso impacto na facilitação e no crescimento e no desenvolvimento da cena punk em todo o mundo.

Website: http://nectar.northampton.ac.uk/10276/

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto
July, 7th

GENDER IS DEAD. IS HE PINK?
From 09h00 - Registration
Waiting Room [Entrada Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

09h00 - 09h45 - PLENARY LECTURE: Carles Feixa
‘Gendered Flows: from urban tribes to transnational gangs’
Carles Feixa, Department of social anthropology, Universitat Pompeu Fabra, Spain.

Chair: João Queirós, School of Education, Polytechnic Institute of Porto, Institute of Sociology, University of Porto, KISMIF Project, Portugal.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

09h45 - 10h30 - PLENARY LECTURE: Motti Regev
‘Aesthetic disruption, expressive isomorphism, rites of cosmopolitanism’
Motti Regev, Open University of Israel, Israel.

Chair: Paula Guerra, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

10h30 - 11h00 - Coffee-break
Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

10h40 - 11h00 - PERFORMANCE “MEAT PIECES – Performance”
Artist: Catharina Conte, Criativo Cômica Cultural Complex, Brazil.

Description: MEAT PIECES is a feminist performance created and executed by Brazilian women artists based in Porto Alegre, South of Brazil. The theme covered is the abuse that is part of women’s lives, from childhood to adulthood, both in the familiar environment and in the daily life. The scene is built from the mix of theater and audiovisual, and exposes the challenge of overcoming, and often surviving, the centuries of a vile social construction of objectification of women.

Descrição: MEAT PIECES é uma performance feminista criada e executada por mulheres artistas brasileiras provenientes de Porto Alegre, sul do Brasil. O tema abordado é o abuso que faz parte da vida das mulheres, desde a infância até à idade adulta, quer no ambiente familiar quer na vida quotidiana. O cenário é construído a partir da mistura de teatro e audiovisual, e expõe o desafio de superar, e muitas vezes sobreviver, a séculos de uma construção social vil de objetificação das mulheres.

Two People in a Room [2.07], Faculty of Arts and Humanities of the University of Porto, Porto
11h00 - 12h45 – PARALLEL SESSIONS + CREATIVE WORKSHOP

1.9 ‘I Don’t Want Losing My Edge’: Identities, local, translocal and virtual scenes
Chair: Ana Oliveira, ISCTE-IUL - University Institute of Lisbon, DINAMIA’CET-IUL, IS-UP, Portugal.

Rewilding tactics in urban and suburban spaces
Nara Beatriz Milioli Tutida, Visual Arts Department and Postgraduate Program in Visual Arts of the University of the State of Santa Catarina, Brazil.
Juliano Menegues Ventura, Visual Arts of the University of the State of Santa Catarina, Brazil.

Music and identity reconstruction of young people in Morocco
Khadija Zahi, Department of Sociology, University Cadi Ayyad Marrakech, Morocco.

The many discourses of making a distinction by Finnish alternative musicians
Oili Paaskoski, University of Helsinki, Finland.

LS6 and beyond: self-organisation and the dynamics of inclusion in the Leeds independent music scene
Dominic Deane, Department of Sociology, University of Manchester, United Kingdom.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

5.5 ‘Highly Inflammable’. Ethnicity, migrations and political mobilization
Organizer: Rita de Cássia Pereira da Costa, Institute of Human Sciences, Federal University of Southern and South-eastern Pará – UNIFESSPA, Brazil.

Chair: Ligia Dabul, Fluminenense Federal University, Rio de Janeiro, Brazil.

The look of the camera as a witness in the ethnodocumentary and ethnofiction: script and documentation in the immediate reality
Camila Fernandes do Valle, Multidisciplinary Institute, Federal Rural University of Rio de Janeiro, Grant holder of the Calouste Gulbenkian Foundation.

Ethnographic documentary: Paumari language championship.
Claudina Azevedo Maximiano, Federal Institute of Education Science and Technology of Amazonas, Campus Lábrea, PNCSA, Brazil.

Ethnography, audiovisual production and political identitary processes
Rita de Cássia Pereira da Costa, Institute of Human Sciences, Federal University of Southern and Southeastern Pará – UNIFESSPA, Brazil.

A Humble Introduction on Music Videos of Immigrant Turks: Case Study #1: Ismail YK
Görkem Özdemir, Istanbul Technical University, Center for Advanced Studies in Music, Turkey.
Aslı Bâla Aşkan, Istanbul Technical University, Center for Advanced Studies in Music, Turkey.
Ethnicity (De)construction in Theatre Production
Julianna Faludi, Corvinus University Budapest, Institute for Media and Marketing, Hungary.

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

6.2 Sounds Unlimited. Musical (co)creations, frontiers and ramifications
Chair: Ion Andoni del Amo Castro, University of the Basque Country (UPV/EHU), Spain.

The Laudero Del Desierto and his place in bajo sexto’s construction field
Ramiro Godina Valerio, Faculty of Music, Autonomous University of Nuevo León, Mexico.

Digital age, arts and algorithms
Célia Soares, ISMAI/IPVC, Portugal.
Emília Simão, ESG / School Gallaecia/IPCA, Portugal

“Music of Black Holes and sounds from space”. LIGO sonification and their creative side-effects
Christina M. Heinen, Post-Doc, Universität Oldenburg, Germany.

Noisy Strategies: Modulations in the Uses of Sounds and Noises in Contemporary Culture
Vinicius Andrade Pereira, Dept of Communication Theory University of Rio de Janeiro’s State, Brazil.

Women in Rap and Riot Grrrl scenes: network action and DIY in Brazil
Dulce Mazer, UFRGS, Brazil.
Gabriela Gelain, Communication Sciences Department, Unisinos University, Brazil.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.4 Adventures Close to Home. Legitimacies (and tensions) between gender and sexuality
Chair: Mara Persello, Universität Potsdam, Germany.

«Ch-ch-changes: turn and face the strange». David Bowie and the gender-fluid construct: a diachronic reading of a visual manifesto
Andrêa M. Diogo, Faculty of Arts and Humanities of the University of Porto, Portugal.

Lido Pimienta, the post-muse of contemporary Canada
Nadja Vladi, Center for Culture, Languages and Applied Technologies of the Federal University of Recôncavo of Bahia (CECULT / UFRB), Brazil.

The representation of the androgynous body in Brazilian popular music
Eduardo França, PPGCOM, PUC – Rio, Brazil.
“These streets aren’t paved with gold”: on activism and misogyny in today’s underground metal scene
Marcelo Franca, CESEM - Faculty of Social and Human Sciences (FCSH) of the New University of Lisbon (UNL), Portugal.

“Organic” femininity and alternative motherhood: gender and autonomy in a DIY culture
Marta Kolarova, Institute of Sociology of the Czech Academy of Sciences, Czech Republic.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

CW. ‘Creative Cities Mapping’
Daniel Domingues, Fluminense Federal University, Brazil.
Luiza Bittencourt, Media and Cultural Studies Department of Fluminense Federal University, Brazil.

Duration: 70 minutes

Description: The workshop will present how to create and publish easily accessible digital maps that stimulate the development of the creative economy of a region by identifying its main agents and facilitating connections. In addition, it will be shown how these cartographies can be used as important methodological tools for research in the areas of communication and sociology.

Descrição: O workshop apresentará como criar e publicar mapas digitais de fácil acesso, que estimulem o desenvolvimento da economia criativa de uma região, identificando os seus principais agentes e facilitando conexões. Será ainda discutido como é que essas cartografias podem ser utilizadas como importantes ferramentas metodológicas para pesquisas nas áreas de comunicação e sociologia.

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

12h45 - 14h00 - Lunch

Room Anti The Top [Sala de Reuniões 2], Faculty of Arts and Humanities of the University of Porto, Porto

14h00 - 15h45 – PARALLEL SESSIONS + CREATIVE WORKSHOP

3.7 National Female Music Icons - A Collection of Case Studies from: Brazil, Portugal, Serbia and Cuba
Organizer/ Chair: Andre Rottgeri, Universität Passau (German Linguistics), Germany.

The art of veiling: Rita Redshoes
Teresa Gentil (Teresa Ferreira), Institute of Etnomusicology, Music and Dance - Inet-MD, New University of Lisbon, Portugal.
Reflections upon the “genderdization” of popular music professions - the Portuguese case
Isabel Campelo, INET-MD, New University of Lisbon, Portugal.

Gloria Estefan controversies as Cuban music icon
Thiago Soares, Department of Communication, Federal University of Pernambuco, Brazil.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

5.6 ‘Real Emotions’. Micropolitics and local activism
Chair: David Álvarez, Department of Journalism and New Media, Universidad Complutense de Madrid, Spain.

Instagram Heroines: A pornography of expression and empowerment
Jovanna Tsalikoglou, Culture and Documentary, University of the Aegean, Greece.

Banned but not silenced: A brief story about censorship on music, politics & gender.
Ion Andoni del Amo Castro, University of the Basque Country (UPV/EHU), Spain.
Jason Diaux González, University of the Basque Country (UPV/EHU), Spain.
Arkaitz Letamendia Onzain, University of the Basque Country (UPV/EHU), Spain.

“Ya Habibi Tel Aviv”: A Musical Pinkwashing of Israeli Occupation
Yulia Gilich, Film + Digital Media, University of California, Santa Cruz, United States of America.

Casa Amarela Quilombo Afroguarany: occupation, art and resistance in Brazil, São Paulo’s downtown
Francine Nunes da Silva, Social Sciences Post-Graduate Studies Program, Pontifícia Universidade Católica of São Paulo, Brazil.

Innovation in Basque music in the sixties and currently
Ainara Santamaria Barinagarrementeria, NOR Investigation group, Euskal Herriko Unibertsitatea (UPV/EHU), Spain.

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

6.3 ‘Days In Heaven’. Cities, fruition, transits and musical mediations
Chair: J. Mark Percival, Media, Communication and Performing Arts, Scotland.

Liminal territories in the structuring of identities: negotiating art worlds and gender in the Lisbon of António Variações
Pedro Costa, DINAMIA’CET - University Institute of Lisbon, ISCTE – IUL, Portugal.

From “underground” music studios into public space: the story of a local DIY scene that claimed the buildings and streets of its city
Vivian Doumpa, Independent Researcher, Urban Planner & Geographer, Greece.
Alexandra Karamoutsiou, Aristotle University of Thessaloniki, Greece.
Changing Identities of DIY based Music Venues? Clubs between Scene-Traditionalism, Assimilation and ‘Subcultural Institutionalization’.
Robin Kuchar, Leuphana University, Lueneburg, Germany.

Sounds in Transit: The relation between the Indie Rock scene in Fortaleza (Brazil) and the city
Pedro Martins de Menezes, Faculty of Arts and Humanities of the University of Porto, Portugal.
Paula Guerra, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

In the flow, in the city: music and skateboarding
Cláudia Pereira, Pontifical University of Rio de Janeiro, Brazil - PUC-Rio, Brazil.
Marcella Azevedo, Pontifical University of Rio de Janeiro, Brazil - PUC-Rio, Brazil.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.5 ‘Yours Is Mine’. Male dominations: reproductions and legitimations
Chair: Paula Guerra, KISMIF Convenor, Faculty of Arts and Humanities, Institute of Sociology, University of Porto, CITCEM, CEGOT, Griffith Centre for Cultural Research, KISMIF Project Coordinator, Portugal.

Issues of Gender and Race in the particular case of Los Angeles Gangsta Rap
Samuel Lamontagne, University of California, Los Angeles, United States of America.

Doing Diversity or Keeping Homogeneity: Masculinity and Whiteness in Rock Music Classification
Julian Schaap, Arts and Culture Studies, Erasmus University Rotterdam, the Netherlands.
Pauwke Berkers, Department of Arts and Culture Studies, Erasmus University Rotterdam, Netherlands.

The Intergenerational Reproduction of Male Dominance in Straight Edge Hardcore
Ross Haenfler, Department of Sociology, Grinnell College, United States of America.

Brazilian graffiti women writers in Sao Paulo: artistic and cultural entrepreneurship careers
Ana Luisa Silva Figueiredo, Institute of Architecture and Urbanism, University of São Paulo, Brazil.

Punk, gender and politics in Croatia
Vanja Dergic, University of Zadar, Department of Sociology, Croatia.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto
**CW D.I.Y or Die! : Personal self-writing and handmade letters to keep on zine culture**

Camila Olivia-Melo, Art&Design Department, PUC-RIO, Brazil.
Gabriela Gelain, Communication Sciences Department, Unisinos University, Brazil.

Duration: 70 minutes

Description: This workshop aims to light up creativity using cut and paste zines techniques, self-writing and handmade letters, and is designed to stimulate shareable life experiences, nurture d.i.y culture and spark new ideas.

Descrição: Este workshop tem como objetivo incentivar a criatividade usando as técnicas de elaboração de zines - cortar e colar, auto-escrita e letras feitas à mão -, procurando estimular as experiências de vida compartilháveis, nutrir a cultura e desencadear novas ideias.

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto

15h45 - 16h15 - Coffee-break
Gardens, Faculty of Arts and Humanities of the University of Porto, Porto

15h55 - 16h15 - PERFORMANCE ‘The Disinfectant Venus: Exploring Female Addiction in Short Films’
Artists: Karine Alexandrino, Brazil; and Virna Teixeira, King's College, United Kingdom.

Description: This is a conjoint work with Brazilian singer and performer Karine Alexandrino and the poet, publisher and videographer Virna Teixeira. Substance misuse and addiction are still perceived as a male problem, and they both understand and feel that there is a lot of stigma surrounding the use of alcohol and illicit drug use in women. In this performance, Karine dramatizes and addresses issues related to addiction in three short films.

Descrição: Este é um trabalho conjunto entre a cantora e intérprete brasileira Karine Alexandrino e a poeta, editora e cinegrafista Virna Teixeira. O abuso e a dependência de substâncias ainda são percebidos como um problema masculino, e ambos entendem e sentem que há muito estigma em torno do uso de álcool e uso de drogas ilícitas por parte de mulheres. Nesta performance, Karine dramatiza e aborda questões relacionadas ao abuso de substâncias em três curtas-metragens.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto
16h15 - 18h00 – **PARALLEL SESSIONS + CREATIVE WORKSHOP**

**4.8 ‘Submerging Arts’: Art worlds, resistances and belongings**

Chair: Maximilian Spiegel, Department of Communication, University of North Carolina at Chapel Hill, United States of America.

*Relations between art and its various contexts of inscription in three video art works*

Fernando Gerheim, Federal University of Rio de Janeiro (UFRJ), Brazil.

*The situation is a lot more nuanced than that - Crazy Ex-Girlfriend, intertextuality, mental health and feminism*

Marília Moledo, Faculty of Social and Human Sciences of New University of Lisbon, Portugal.

*Art direction in music videos: new creative profiles for new music scenes*

Francisco Vegas Molina, Malaga University, Spain.

*We’re a happy family: scene videos and scene films as home movies. The case of the Galician underground scene*

Cibrán Tenreiro Uzal, University of Santiago de Compostela, Spain.

*Underground culture in Longo’s Johnny Mnemonic (1995) - A Rancièrian analysis*

Bert Olivier, Philosophy, University of the Free State, South Africa.

Lost in Room [Anfiteatro 2], Faculty of Arts and Humanities of the University of Porto, Porto

**5.7 ‘I Am a Cliché’: The power of art**

Chair: Ross Haenfler, Department of Sociology, Grinnell College, United States of America.

*Drawn To Punk: Love and Rockets, Subcultural Aesthetics and Latina Agency*

Scott Henderson, Department of Communication, Popular Culture and Film, Brock University, Canada.

*Creating Feminist Social Awareness in Schools through Art*


*Oblivious Oppression: Ina Boyle (1889-1967) and the Canon of Twentieth-Century Irish Art Music*

Orla Shannon, School of Music at Dublin City University, Ireland.

*Women on Walls: Graffiti, Street Art & Self-identity in Montreal*

Sofia Misenheimer, Department of Art History and Communication Studies, McGill University, Canada.
The illustrator Laura Costa - Biographical Fragmentary - 1910-1993: contributions to a Portuguese feeric imagery during the Estado Novo and beyond
Sérgio Costa Araújo, School of Education - Polytechnic Institute of Porto, Portugal.

Room to Breathe [201], Faculty of Arts and Humanities of the University of Porto, Porto

6.4 ‘Living For A Change’. Cities, spaces, places of artistic renegotiation
Chair: Emília Simão, ESG / School Gallaecia/IPCA, Portugal.

Photographing Porto: the seams of the city in borderlines of textile sculptures
Elenise Cristina Pires Andrade, Department of Education UEFS, Brazil; Faculty of Arts and Humanities of the University of Porto, Portugal.

Everyday Life Resistances: The Invisible Countercultural Actors In The City
Giuseppa Maria Spenillo, Federal Rural University of Pernambuco, Brazil; Philosophy Institute of University of Porto, Portugal.

Young people, body and city: practices of urban dances in public spaces at Rio de Janeiro metropolis
Mirila Greicy Bittencourt Cunha, Fluminense North Stadual University, Brazil.

Making “Musical Asylum” and opening paths of imagination of migration in transit
Emilie Da Lage, University of Lille, Culture Department, France.

Underground musicians mapping of the city
Rui Telmo Gomes, ISCTE-IUL - University Institute of Lisbon, CIES-IUL, Portugal.

Just One More Room for You [202], Faculty of Arts and Humanities of the University of Porto, Porto

7.6 Lolas: Power, solidarity and truth, or the avenues of post-gender freedom
Chair: Rosa Reitsamer, Department of Music Sociology - University of Music and Performing Arts Vienna, Austria.

Funk is Power: recent forms of youth empowerment
João Marcelo Bras, UNIP – Paulista University, Brazil.

Gastronomy as art: gender issues in the visibility of women as an artist in the practice of haute cuisine through the vision of cinema
Marta Díaz Martinez, University of Málaga, Spain.

Nomadic subjectivities, experimentalism and musical post-genre
Nilton Faria de Carvalho, Methodist University of São Paulo (UMESP), Brazil.
Why the doors are not open for us? - Gypsy underground music in Finland. Finnish Romani Music, Gender (Masculinity) & Difference
Kai Viljami Åberg, University of Eastern Finland, Finland.

Make It, Break It, Change It? Locating Feminist Tinkering and Community Building in Canadian Maker Culture
Jessi Ring, School of Journalism and Communication, Carleton University, Canada.

No Room for You [203], Faculty of Arts and Humanities of the University of Porto, Porto

Pleasure as Resistance: Queering Eroticism as Creative Connection
Rena McDaniel, Practical Audacity: Gender & Sex Therapy, United States of America.

Duration: 70 minutes

Description: The workshop aims to create a normalizing, empowering, and practical workshop that gives participants permission, inspiration, and tools to tap into their eroticism no matter what barriers they are facing within a consensual, safe and supportive environment. While all are welcome to participate in this workshop, it is designed to center and celebrate queer and femme-identified participants.

Descrição: O workshop pretende criar um momento de normalização, capacitação e prática que dê aos participantes permissão, inspiração e ferramentas para explorar o seu erotismo, não importando as barreiras que estejam a enfrentar dentro de um ambiente consensual, seguro e de apoio. Embora todos sejam bem-vindos para participar neste workshop, ele foi concebido para centralizar e celebrar os participantes queer e identificados com o gênero feminino.

Two People in a Room [207], Faculty of Arts and Humanities of the University of Porto, Porto
17h00 - 19h00 - FLASH BOOK LAUNCHES

‘Cidades Musicais – Comunicação, territorialidade e política [Musical Cities - Communication, territoriality and politics],

by Cintia Sanmartin Fernandes and Micael Herschmann.

Description: The collection Musical Cities shows that some of the most interesting reflections currently on the universe of music are related to urban experiences. Music can connect us with traditions that unfold over time, but also bind us intensely with spaces, as subjects. This assumption is confirmed by the dense and varied agendas of studies gathered here in this publication. As the reader will have the opportunity to note in this volume, countless cities are increasingly recognizing the capacity of music to mobilize the actors, re-signifying the image of the territories, characterizing them as, for example, a space of great cultural effervescence. At the same time, in many cities around the world, musical culture has become a kind of battlefield, involving conflicts and tensions on relevant topics such as gentrification, tolerance, safety and accessibility. In addition, more and more scenes and musical circuits have strengthened their social meaning in the daily plots, on which urban life is based. In this sense, it is possible to affirm that increasingly, and in different localities of the globe, the actors construct a “musical politics”, that with recurrence claims what Henri Lefebvre denominated of “right to the city”. This collection - which brings together a wide range of innovative studies that articulate City & Music - offers a wide range of readers the opportunity to appreciate an emerging and relevant field of study, which is fundamental to better understand the complex dynamics of the current life in the globalized world.

Descrição: A coletânia “Cidades Musicais” mostra que algumas das reflexões mais interessantes e atuais sobre o universo da música estão relacionadas com as experiências urbanas. A música pode nos conectar com tradições que se desdobram ao longo do tempo, mas também nos ligar intensamente a espaços e sujeitos fundamentais. Essa suposição é confirmada pelo conjunto denso e variado de estudos reunidos nesta publicação. Como o leitor terá a oportunidade de observar neste volume, inúmeras cidades reconhecem cada vez mais a capacidade da música em mobilizar os atores e re-significando a imagem dos territórios, ao ponto de os caracterizar, por exemplo, como um espaço de grande efervescência cultural. Ao mesmo tempo, em muitas cidades do mundo, a cultura musical tornou-se uma espécie de campo de batalha, envolvendo conflitos e tensões sobre temas relevantes, como gentrificação, tolerância, segurança e acessibilidade. Além disso, os movimentos e circuitos musicais reforçam cada vez mais o seu significado social nas tramas diárias, nas quais a vida urbana se baseia. Nesse sentido, é possível afirmar que cada vez mais, e em diferentes localidades do globo, os atores constroem uma “política musical” e reivindicam o que Henri Lefebvre denominou de “direito à cidade”. Esta coleção - que reúne uma ampla gama de estudos inovadores que articulam Cidade & Música - oferece a um grupo extenso de leitores a oportunidade de apreciar um campo emergente e relevante de estudo, fundamental para entender melhor a complexa dinâmica da vida atual no mundo globalizado.
‘A História do Rock (para pais fanáticos e filhos com punkada) [The History of Rock (for Big Fans and Little Punks)]’, by Rita Nabais.

Description: ‘The History of Rock (for Big Fans and Little Punks)’ is a children’s book packed with 100+ pages, 150+ illustrations and hundreds of fun facts and curiosities about 70 years of rock music. The book features the top artists and bands from every period of rock music history as well as from other genres and artistic movements that influenced rock music. From Rock ’n’ Roll pioneers of the 1950s to the 21st century rockers, the book is divided into 35 chronological chapters. Hand-picked songs from hundreds of artists and bands are featured in the book, resulting in an extended playlist of over 1000 songs that pays tribute to the History of Rock in all of its glory. The playlist will be available on Spotify and other similar platforms as soon as the book is published. In addition to legendary rock musicians and bands, the book also features and describes the artistic movements that influenced rock or were influenced by it, such as Blues, Jazz, Soul or Hip-Hop, highlighting the bands responsible for the most creative and ground-breaking fusions.

Descrição: ‘The History of Rock (for Big Fans and Little Punks)’ é um livro infantil com mais de 100 páginas, mais de 150 ilustrações e centenas de curiosidades e factos sobre os 70 anos da música rock. O livro apresenta os principais artistas e bandas de todos os períodos da história da música rock, bem como de outros géneros e movimentos artísticos que influenciaram a música rock. Dos pioneiros do rock ‘n’ roll dos anos 1950 aos roqueiros do século 21, o livro é dividido em 35 capítulos cronológicos. Músicas selecionadas de centenas de artistas e bandas são apresentadas no livro, resultando em uma lista extensa de mais de 1000 músicas que homenageiam a História do Rock em toda a sua glória. A playlist estará disponível no Spotify e em outras plataformas semelhantes assim que o livro for publicado. Além de músicos lendários e bandas de rock, o livro também apresenta e descreve os movimentos artísticos que influenciaram o rock ou foram influenciados por ele, como Blues, Jazz, Soul ou Hip-Hop, destacando as bandas responsáveis pelas fusões mais criativas e inovadoras.
18h00 - 18h45 - PLENARY LECTURE: Sara Cohen
‘Gender, Age and the Place of Music: mapping DIY culture in Liverpool’
Sara Cohen, Institute of Popular Music, University of Liverpool, United Kingdom.

Chair: Andy Bennett, KISMIF Convenor, School of Humanities, Languages and Social Science, Griffith Centre for Social and Cultural Research, Griffith University, KISMIF Project, Australia.

Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

18h45 - 19h00 – TALK: Andy Bennett
Room For One [Anfiteatro Nobre], Faculty of Arts and Humanities of the University of Porto, Porto

19h30 - 20h30 – FLASH BOOK LAUNCHES

‘Subcultura: o significado do estilo [Subculture: the meaning of style]’, Portuguese translation of Dick Hebdige’s masterpiece, by Paula Guerra and Pedro Quintela.

Description: The book of Dick Hebdige Subculture: The Meaning of Style 'is so important: complex and remarkably lucid, it’s the first book dealing with punk to offer intellectual content. Hebdige […] is concerned with the UK’s post-war, music-centred, white working-class subcultures, from teddy boys to mods and rockers to skinheads and punks.’ (Rolling Stone).

‘With enviable precision and wit Hebdige has addressed himself to a complex topic - the meanings behind the fashionable exteriors of working-class youth subcultures - approaching them with a sophisticated theoretical apparatus that combines semiotics, the sociology of deviance and Marxism and come up with a very stimulating short book.’ (Time Out) Now, this remarkable book is, for the first time, available in Portuguese. The translators (Paula Guerra and Pedro Quintela) will speak about the experience of the Portuguese translation of this seminal book.

Descrição: O livro de Dick Hebdige “Subculture: The Meaning of Style” é um marco histórico: complexo e notavelmente lúcido, é o primeiro livro que trata do punk através de uma abordagem intelectual. Hebdige “está preocupado com as subculturas da classe branca trabalhadora do pós-guerra, no Reino Unido, centradas na música, e que vão desde os teddy boys aos mods e roqueiros, passando pelos skinheads e punks”. (Rolling Stone). “Com uma precisão e uma sagacidade invejáveis, Hebdige dedicou-se a um tópico complexo - os significados por trás dos exteriores elegantes das subculturas juvenis da classe trabalhadora - abordando-os com um sofisticado aparato teórico que combina semiótica, sociologia do desvio e marxismo. Livro curto muito estimulante”. (Time Out) Agora, este livro notável está, pela primeira vez, disponível em português. Os tradutores (Paula Guerra e Pedro Quintela) falarão sobre a experiência da tradução para o português deste livro seminal.
‘A cultura material nas (sub)culturas juvenis: do DIY às trocas digitais [The material culture in youth (sub)cultures: from DIY to digital exchanges],
by Cláudia Pereira and Joana Beleza.

Description: This collection is a result of reflections undertaken by the group of researchers JuX and the premise that there is, indeed, something that gives meaning to the life sectors of youths and organizes them, in the eyes of society, as belonging to particular groups or youth cultures. The book proposes that material culture is what perpetuates juvenile practices based on distinct cultural codes, generation after generation, even in the face of the global force that, at the same time, fragments and integrates. The book counts on the contributions of Paula Guerra, Mônica Machado, Ruth Adams, Cláudia Pereira and Joana Beleza, Ross Haenfler, and Daniel Miller.

Descrição: Esta coleção é o resultado das reflexões realizadas pelo grupo de pesquisadores JuX e da premissa de que há, de facto, algo que dá sentido aos setores de vida dos jovens e os organiza, aos olhos da sociedade, como pertencentes a grupos particulares ou jovens culturas. O livro propõe que a cultura material é o que perpetua as práticas juvenis baseadas em códigos culturais distintos, de geração em geração, mesmo diante da força global que, ao mesmo tempo, fragmenta e integra.A cultura material nas (sub)culturas juvenis: do DIY às trocas digitais busca demonstrar que os jovens desenham linhas expressivas de pertencimento, por vezes subtils, com códigos particulares e coletivos que se expressam através dos usos que os jovens fazem das “coisas”, objetos materiais e imateriais. O livro conta com as contribuições de Paula Guerra, Mônica Machado, Ruth Adams, Cláudia Pereira e Joana Beleza, Ross Haenfler e Daniel Miller.
‘Rockeros insurgentes, modernos complacientes: un análisis sociológico del rock en la Transición (1975-1985)  

Description: This book analyses the pop-rock music field during the Spanish political transition (1975-1985), approaching the scenes and musical genres that emerged, the youth cultures and social movements of that time, and the role played by the music press. If there is a musical scene analysed in Spain that is the ‘Movida madrileña’. This book states that the ‘Movida’ was not alone: other musical and cultural scenes accompanied its evolution and marked the history. Scenes such as the ‘rock urbano’, heavy metal, the ‘rock andaluz’ or the ‘rock layetano’, born almost at the same time as the ‘Movida’, and whose impact has not been analyzed or studied in depth before.

Descrição: Este livro analisa o campo da música pop-rock durante a transição política espanhola (1975-1985), abordando os movimentos e os gêneros musicais que surgiram, as culturas juvenis e os movimentos sociais da época e o papel desempenhado pela imprensa musical. Se há uma cena musical analisada na Espanha, essa é a “Movida madrileña”. Este livro afirma que a “Movida” não estava sozinha: outros movimentos musicais e culturais acompanharam a sua evolução e marcaram a história. Movimentos como o “rock urbano”, o “heavy metal”, o “rock andaluz”, ou o “rock layetano”, nascem quase ao mesmo tempo que a “Movida”, mas o seu impacto não foi analisado ou estudado em profundidade antes.

Café-Concerto, Teatro Rivoli, Porto
21h30 - 23h00 - SCREENING of the documentary ‘Lo que hicimos fue secreto’, directed by David Álvarez García
Price: 3 € (or free by ticket presentation to the gig of TV Smith).
Film in spanish (subtitles in english)

Description: “What We Did Was Secret” is a feature documentary narrated by its protagonists that tells the story of how the punk movement was introduced in Madrid from its beginnings until the mid 90s. After forty years of Franco’s dictatorship, Spain begins to open to the world. Madrid’s youth start their own cultural revolution by adding a ‘Spanish touch’ to London’s fashion. In the shadow of artists and protopunk bands such as Ramoncín or Alaska, other punk bands are banned from the scene. Some of them accelerate their music. Hardcore music emerges, while at the same time new social structures and political practices such as DIY appear. The projection of this film within the KISMIF Conference is accompanied by the presence and comment from David Álvarez García in Porto.

David Álvarez García (Madrid, 1979) is a Filmmaker and Audiovisual Language professor at IE University. He has been making documentaries since 2003. His first project was “Panorama de actualidad”, a series on forgotten social conflicts around the world for Onda 6 TV. After that experience, he went to work as a scriptwriter on musical programs in the television channel of 40 Principales, the main musical radio station in Spain. Later, he worked on the popular TVE show “Spaniards around the World” In 2009 he made his first feature documentary “God save arena rock” about the difficulties of organizing a European tour by an underground band called Muletrain. It won a prize in the New York International Independent Film and Video Festival. He has made several documentary short films about Spanish socio-political issues.

Descrição: “Lo que hicimos fue secreto” é um documentário narrado pelos seus protagonistas que conta a história do movimento punk em Madrid, desde os seus inícios até meados dos anos 1990. Depois de 40 anos de ditadura de Franco, a Espanha começa a abrir-se para o mundo. A juventude de Madrid começa a sua própria revolução cultural ao adicionar um “toque espanhol” à moda de Londres. Na sombra de artistas e bandas protopunk, como Ramoncín ou Alaska, outros grupos punk são vetados da cena. Alguns deles aceleram a sua música. A música hardcore emerge, ao mesmo tempo que surgem politicamente novas estruturas e práticas sociais, como a autogestão. A projecção deste filme no âmbito da KISMIF Conference é acompanhada pela presença e comentário de David Álvarez García no Porto.

David Álvarez García (Madrid, 1979) é um Realizador e Professor de Linguagem Audiovisual na IE University. Tem realizado documentários desde 2003. O seu primeiro projeto, “Panorama de actualidad”, foi uma série sobre conflitos sociais esquecidos no mundo para a Onda 6 TV. Depois dessa experiência, começou a trabalhar como guionista de programas de música na 40 Principales, a principal estação de rádio musical de Espanha. Mais tarde, trabalhou no popular programa da TVE “Españoles en el mundo”. Em 2009, realizou o seu primeiro documentário “Dios salve al rock de estadio” sobre as dificuldades de organizar uma turnê europeia por parte de um grupo underground chamado Muletrain, com o qual ganhou um prémio no New York International Independent Film and Video Festival. Tem realizado vários documentários curtos sobre notícias sociopolíticas espanholas com grande sucesso online.

Auditório IAC [Auditorium IAC], Teatro Rivoli, Porto
23h30 - 00h30 - GI G ‘TV Smith’

**Artist:** TV Smith.

**Price:** 5 €.

The ticket includes entry to the screening of the documentary ‘Lo que hicimos fue secreto’.

**Description:** In 1976, TV Smith founded the Adverts, one of the leading bands in the first wave of British punk rock. The album released in early 1978, “Crossing the Red Sea with the Adverts,” is still considered a genuine classic of the era and is often cited as one of the twenty best punk albums ever released. The Adverts released one further album, “Cast Of Thousands,” before their split in 1979. Immediately after the break up, TV formed TV Smith’s Explorers, who achieved a U.K. hit in 1980 with the single “Tomahawk Cruise”. In the early 1990’s, TV performed his first gigs as a solo artist. He has gone on to release a succession of critically-acclaimed albums. Fiercely independent and determinedly embodying the original spirit of punk rock, TV continues to tour the world, bringing his epic solo show to ever-increasing audiences. Remarkably, he plays his concerts without a setlist and every performance contains a different selection of songs chosen on the night. He plays more than 120 gigs a year and has performed all over Europe, as well as the USA, Japan, Australia and South America.

**Descrição:** Em 1976, TV Smith fundou a banda Adverts, uma das principais bandas na primeira onda de punk rock britânico. O álbum lançado no início de 1978, “Crossing the Red Sea with the Adverts”, ainda é considerado um verdadeiro clássico da época e é frequentemente citado como um dos vinte melhores álbuns de punk já lançados. Os Adverts lançaram mais um álbum, “Cast Of Thousands”, antes da sua separação em 1979. Imediatamente após a ruptura, TV Smith formou os TV Smith’s Explorers, que alcançaram rapidamente sucesso em 1980 com o single “Tomahawk Cruise”. No início da década de 1990, TV Smith começou a realizar os seus primeiros concertos como artista a solo, lançando uma série de álbuns bastante aclamados pelos críticos e fãs. Ferozmente independente e incorporando decididamente o espírito original do punk rock, TV Smith continua a dar concertos por todo o mundo, trazendo a sua épica performance a solo para um público cada vez maior. Todos os seus espetáculos são diferentes e cada performance é o resultado de uma seleção de músicas escolhidas na hora. TV Smith tem atuado em mais de 120 espetáculos por ano, não só por toda a Europa, como também nos EUA, Japão, Austrália, e América do Sul.

**Website:** [www.tvsmith.com](http://www.tvsmith.com)

**Facebook:** [https://www.facebook.com/onechordwonder](https://www.facebook.com/onechordwonder)
[https://www.facebook.com/TVSmith77](https://www.facebook.com/TVSmith77)

**Documentário:** [https://www.youtube.com/watch?v=fWZqYCsT2uk](https://www.youtube.com/watch?v=fWZqYCsT2uk)

**Sub-palco [Under Stage], Teatro Rivoli, Porto**
**00h30 - 02h00 - Ending KISMIF Party**

**Clubbing:** Claire Hodgson, Geoff Stahl, Leonardo Felipe, Mark Percival, Thiago Soares and Victor Torpedo.

**Price:** 1,5 €

**Description:** Music is freedom, utopia and communion. And this is also KISMIF. That’s why we closed the 2018 edition with an after-party at Porto’s Barracuda rock’n’roll club led by historic Mister Rodas. As Greil Marcus said, what remains irreducible in punk music is the desire to change the world. It is an obvious and simple desire, but it has an inscribed history that is infinitely more complex - as complex as the game of reciprocities that constitute the daily gestures and organize the way the world has operated. This desire arises with the demand to live life not as an object but as a subject of history - to live as if, in fact, something depended on the actions of each one - and that requirement could only lead to a path of freedom. Today, so many years later, “the shock of punk is that every good punk record can still sound like the greatest thing you’ve ever heard. (...) the power in these bits of plastic, the tension between the desire that fuels them and the fatalism waiting to block each beat, the laughter and surprise in the voices, the confidence of the music, all these things are shocking now because, in its two or three minutes, each is absolute. You can’t place one record above the other, not while you’re listening; each one is the end of the world, the creation of the world, complete in itself. Every good punk record made in London in 1976 or 1977 can convince you that it’s the greatest thing you’ve ever heard because it can convince you that you never have to hear anything else as long as you live—each record seems to say everything there is to say. For as long as the sound lasts, no other sound, not even a memory of any other music, can penetrate” (Marcus, 1999:51). And here we are, celebrating it togheter.

**Descrição:** Música é liberdade, utopia e comunhão. E isso é também o KISMIF. Por isso, encerramos a edição de 2018 com uma pós-festa no mais recente clube de rock'n'roll do Porto, liderado pelo histórico Mister Rodas. Como dizia Greil Marcus, o que continua irreduzível no punk é o desejo de mudar o mundo. É um desejo óbvio e simples mas tem nele inscrita uma história que é infinitamente mais complexa - tão complexa como o jogo de reciprocidades que constituem os gestos quotidianos e organizam o modo como o mundo tem operado. Esse desejo nasce com a exigência em viver a vida não como objeto mas como sujeito da história – viver como se, de facto, algo dependesse das ações de cada um – e essa exigência não podia senão conduzir a um caminho de liberdade. Hoje, tantos anos depois, “o choque do punk é que todo o bom disco punk pode soar como a melhor coisa que já se ouviu. (...) o poder nesses pedaços de plástico, a tensão entre o desejo que os alimenta e o fatalismo esperando para bloquear cada batida, o riso e a surpresa nas vozes, a confiança da música, todas essas coisas são chocantes agora porque, nos seus dois ou três minutos, cada um é absoluto. Não se pode colocar um disco acima do outro, não enquanto se estiver a ouvi-los; cada um é o fim do mundo, a criação do mundo, completa em si mesma. Todo o bom disco punk feito em Londres em 1976 ou 1977 pode convencê-lo de que é a melhor coisa que já ouviu, porque pode convencê-lo de que nunca precisa ouvir mais nada enquanto viver - cada disco parece dizer tudo o que há a dizer. Enquanto durar o som, nenhum outro som, nem mesmo uma memória de qualquer outra música, poderá penetrar” (Marcus, 1999:51). E aqui estamos nós, a celebrá-lo juntos.

**Barracuda - Clube de Roque, Porto.**
keep it make it
simple fast
Keep it Simple, Make it Fast!
Gender, differences, identities and DIY cultures
Programme

Paula Guerra & Andy Bennett (eds)
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